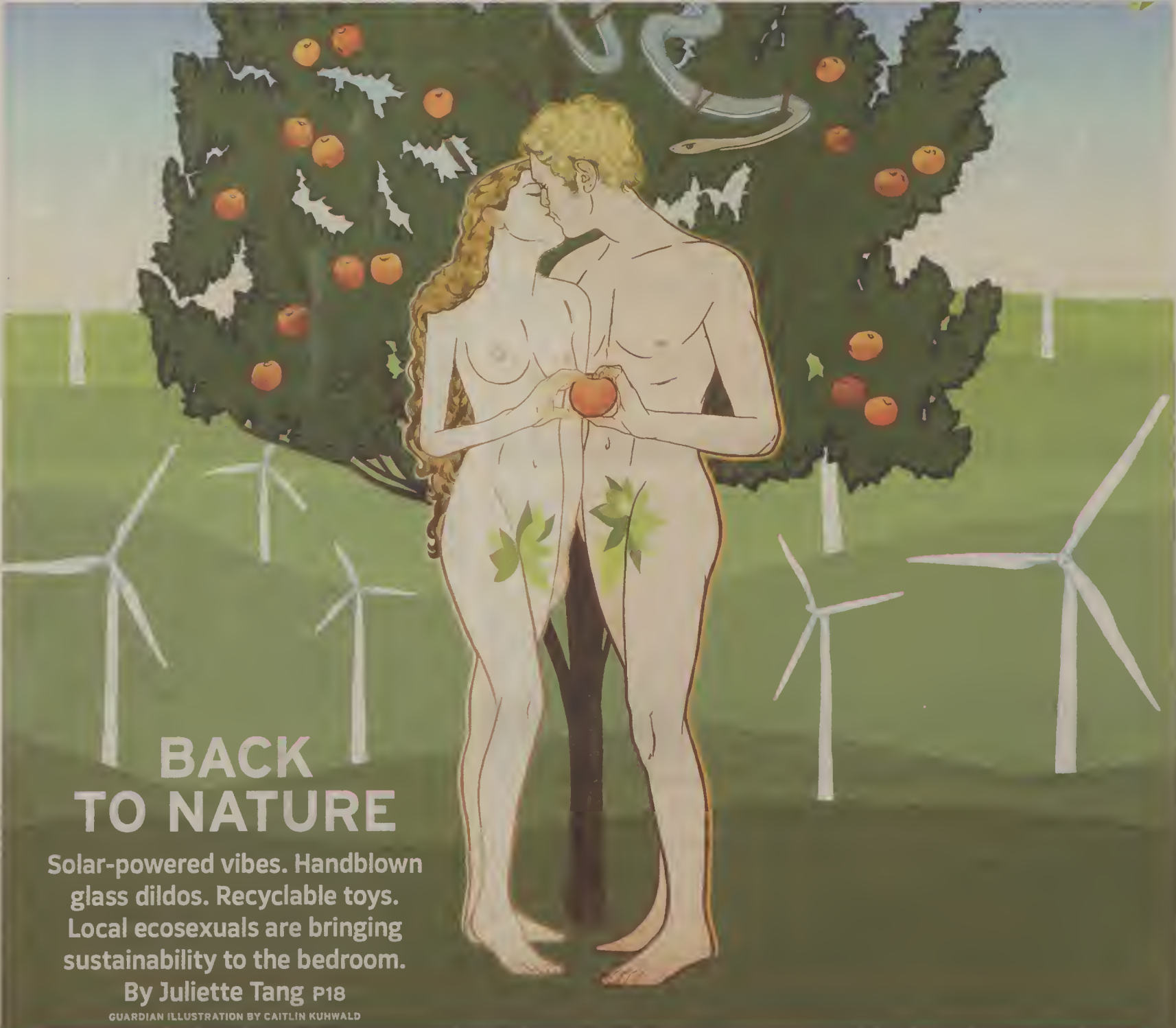




BACK TO NATURE

Solar-powered vibes. Handblown glass dildos. Recyclable toys. Local ecosexuals are bringing sustainability to the bedroom.

By Juliette Tang P18

GUARDIAN ILLUSTRATION BY CAITLIN KUHWALD

▶ THE AMERICAN LEGION TAKES ON DADT - AT LEAST, IN SAN FRANCISCO P6
▶ WHY ARE THE COPS SEIZING LAPTOPS FROM DJs? P10



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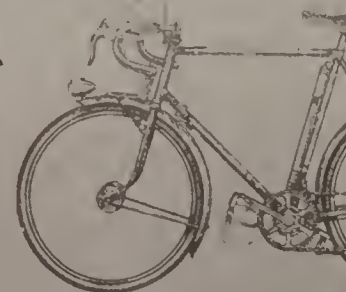
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Image: Lord of the Dawn by Jim Berenholtz

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EDITOR'S NOTES

By Tim Redmond
Tredmond@sfbg.com

So the mayor of San Francisco says he doesn't read the newspapers, which may be why he expressed so much surprise at the size of next year's budget deficit. The rest of us — the ones who, you know, bother to check out publications that hire reporters to inform us about current events — pretty much knew that the recession wasn't over, that city tax revenues were going to be below projections, and that next year would be a repeat of this year.

He also seems almost cavalier about it, telling reporters that this isn't a crisis, that he simply has to work hard and come up with a solution. And if the past is any indication, his solution will be to cut Muni, public health, social services, and recreation and parks, lay off thousands more frontline workers (damaging the local economy even further), and complain that we aren't getting more help from Sacramento and Washington.

It's as if I'm reading *Cat's Cradle* again: *round and round and round we spin, with feet of lead and wings of tin.* Wasn't Einstein the one who said the definition of insanity is doing the same thing over and over again and expecting the result will be different?

The budget Newsom presented to the board in June, and the somewhat different one the board approved in July, didn't solve the city's budget crisis. Firing all the remaining recreation directors and laying off more health care workers and shutting down bus lines (while raising fares) and depending on condo-conversion fees — a one-time source of income — to prop us up won't work either.

I remember listening to John Garamendi, then lieutenant governor, talking outside a University of California Board of Regents meeting at the Mission Bay campus a few months ago. He was complaining about budget cuts and insisting he wouldn't vote to eliminate programs and raise fees. "How," I asked him, "do you recommend we balance the budget?" His answer: "California is a rich state and can afford public education."

That's a little shy of suggesting a hike in the income tax rate for the

THIS MODERN WORLD

by TOM TOMORROW



Time for serious budget reform

EDITORIAL Rahm Emanuel, President Obama's chief of staff, likes to say that politicians should never let a crisis go to waste — but that's what happened in San Francisco last summer, when the mayor and the supervisors approved a budget deal that didn't involve any real structural reform, didn't solve any long-term problems, and didn't even last six months.

Now there's a new crisis, one that, if anything, is worse. Cutting almost a half-billion dollars from the city budget last year was absolutely brutal. But cutting another half-billion, which is what the controller is now talking about, seems almost inconceivable.

It's time to quit with the patches, quit with the one-time solutions and fee hikes. And with the mayor missing in action, the supervisors simply have to take the lead here and begin working on major systemic changes that shift the way the city is financed and the way money is spent.

The biggest problem with last summer's deal was the lack of any serious

attempt at bringing in new revenue. Newsom and his advisors all said that tax hikes weren't looking good in the polls and probably wouldn't get voter approval, but election results around the Bay suggest otherwise: In city after city, voters approved new taxes to fund essential public services.

And Newsom never gave the revenue side of the equation a fighting chance. He never made any personal effort to lobby the three supervisors he had appointed to the board, who were all reluctant to put emergency tax measures on the ballot. He just let the idea die.

And now the city is paying the price. Everyone with any sense knew last summer that the recession wasn't going to magically end in time to make this budget work. It was clear that property tax and sales tax revenue would drop even further — and that the only way to avoid brutal mid-year cuts was to look for new sources of money. Now the mayor and the board have to slice close to \$50 million to keep the red ink at bay, and next year's deficit is pegged at 10 times that much.

The other glaring problem with the mayor's budget approach is that it sought to cut only from the front lines. But the highest-paid workers, the folks who make way more than \$100,000 a year, the management ranks that have become very well staffed in recent years, were largely untouched. And frankly, there are a lot of people in that category who don't do much of anything that's essential to the functioning of the city.

During the dot-com boom, when Willie Brown was mayor and the city was awash in cash, the ranks of the politically appointed managers grew dramatically. Some of those folks are still around. Newsom has added his own. And the structure of management and organization in this city has never been a model of efficiency. So if the mayor wants another round of deep cuts — 20 percent from every department — he should start with a management audit of some of the biggest departments and take a hard look at exactly what all those senior employees do all day — and whether their work might be less important

than, say, nurse aides who take care of the sick elderly.

As a simple show of good faith, Newsom shouldn't replace Nate Ballard, the press secretary, or Kevin Ryan, his criminal justice advisor. There are still four other people in the mayor's press office, more than any mayor in modern history has ever needed. And the city already has a police chief, police commission, district attorney, and sheriff. Why the mayor needs his own criminal justice office is a mystery to us.

There are other policy issues that need to be examined. The current budget shortfall memo from the city controller notes that some departments are already over budget — the Sheriff's Office, for example, needs an additional \$2.7 million dollars. The public defender and the courts need and additional \$4.9 million. Why? Well, one reason is the new police chief's crackdown on drug sales in the Tenderloin — which is packing the jails. "We're defiantly looking at a lot of new drug cases," Sheriff Mike Hennessey, who has had to open three new housing units to fit all the prisoners, told us. The crackdown may be good public policy (or not) — but there was never any discussion of how much it would cost. And the mayor and the chief never asked the supervisors to authorize adequate spending for it.

So as a matter of policy, the mayor apparently thinks it's worth \$7 million to arrest drug dealers — but not worth \$7 million to keep public-health workers who save lives every day on the job. That's a policy decision that was made arbitrarily — and that kind of discussion needs to happen on a dozen or more fronts.

The mayor told his department heads Nov. 19 to expect 20 percent cuts — and to prepare for as much as 30 percent. But that's not going to happen across the board. Unless the police stop arresting people, for example, the sheriff won't be able to cut 20 percent of his budget without letting prisoners go. The mayor won't take the political heat for cutting that much from cops and fire. So the burden will fall on public health, Muni, human services, recreation and parks, and other smaller departments. And the level of cuts will render those agencies unable to provide basic services.

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So let's be honest: there is simply no way to close a deficit this large without new taxes. That's just reality, and anyone who denies it is refusing to face facts. San Francisco can't survive with basic services — like police, fire, and public health — intact on the amount of money the controller projects the city will collect in the next year.

Newsom will be guilty of destroying the entire social service infrastructure in this city if he refuses to push tax hikes. And he'll be damaging the local economy if he does it piecemeal.

We've been clamoring for years for an overhaul of the city's tax structure, and now there's a hurricane-force fiscal storm forcing the issue. If Newsom doesn't announce plans to hold open, public discussions and draft a new tax policy for the city (and we doubt that will happen) then the supervisors must act, now. Board President David Chiu already had a broad-based committee work on tax reform. Now the board needs to begin drafting comprehensive legislation to change the way the city collects money — with the aim of putting a measure on the ballot as early as possible next year.

The goal should be not only to bring in another \$250 million (at least) in new revenue, but to shift the tax burden away from small businesses and the poor and middle class and onto the wealthy. A big first step: get rid of the flat business tax and replace it with a progressive gross receipts tax that charges the biggest companies a higher percentage. Other cities have found numerous other ways to raise money — such as parcel taxes, which aren't quite as fair as ad valorem property taxes, but at least tax property owners, who in general are a wealthier class. A properly written utility users tax would hit big companies that use (and sometimes waste) a lot of power. And of course, a tax on income earned in the city — which would cover commuters who use city services but don't pay city taxes — is among the most progressive ways to bring in new money.

Meanwhile, let's remember: fee hikes (for Muni rides, for use of city pools and playing fields etc.) are just hidden taxes — on the poor and middle class.

State law makes it hard to raise taxes; any measure would have to go to the voters. But a major tax-reform overhaul that doesn't just raise a few taxes on a targeted group but makes the entire system more fair for everyone, ought to be a ballot-box winner — particularly if the mayor is willing to raise money and lead the battle to pass it.

In a Nov. 18 interview with Hank Plante, the KCBS political editor, a testy and impatient Newsom ducked specific questions about how he was going to solve the budget shortfall.

After saying that he doesn't read the newspapers (which, frankly, is either a lie or utterly shameful for a big-city mayor, and leaves him looking as ill-informed as former President Ronald Reagan) he simply said the deficit would be "a lot of work."

That's an understatement — and Newsom needs to do more than sit in his office and whine about the media. He needs to be out in public, addressing the budget crisis — and he needs to let reporters and residents and business people and the supervisors ask questions and get straight answers.

It's fine to say that at this point, nobody knows how to solve the problem. It's not okay to say: trust me, I'll get back to you on that. This is a citywide crisis, and it's essential that the public feels involved.

This is the biggest crisis since Gavin Newsom took office. It's time he started acting like it. **SFBG**

EDITOR'S NOTES

CONT.,

very wealthy or an oil-severance tax, but it was the right point. Folks: San Francisco is a rich city. By millennial standards, it's one of the richest cities ever, in one of the richest civilizations ever. We can afford public health and public parks and public transportation.

It costs money to run a city like San Francisco. Lots of money. The problems we face are immense — from moving more than 1 million people a day around town without making the streets impassible and contributing to global warming, to saving the lives of people who have been lost, to the state and federal safety nets, to preventing teenagers from shooting each other to death with automatic weapons, and the list goes on. And if you get rid of the patronage jobs and the embarrassing waste and then explain to people what we have to pay for and who's going to be paying most of the tab — and you make sure that the ones paying the most can most afford it — then I think you can get even tax-weary voters behind you.

But you can't solve a half-billion dollar budget problem — on top of last year's half-billion dollar budget problem — without a clear vision of what this city needs, and how to pay for it. And that's what's missing in the mayor's office.

Instead, Newsom blames the press for screwing up his campaign for governor and says there's nothing really to worry about; the budget will get fixed, somehow, one of these days, and nobody who matters will have to suffer that much.

Round and round and round we spin. I think I'm going to be sick. **SFBG**

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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN NEWS

The 448's war

Nation's only gay American Legion post, after fighting for its right to exist, pushes to end "don't ask, don't tell"

By Ryan Thomas Riddle
news@sfbg.com

The Green Room of the San Francisco Veterans Building has been taken over for the night by the Sisters of Perpetual Indulgence, a charity organization that mashes Catholic imagery and drag, perhaps San Francisco's most iconic gay group. But among the drag queens and leather daddies are military veterans in garrison caps and vests decorated with medals.

This is the Sister's bingo night, an event to raise money for the various nonprofit organizations the order supports. Above the stage hangs the banner of the Sisters' partner in the event: American Legion Post 448, also known as the Alexander Hamilton post.

It may seem like a strange partnership — drag nuns joining forces with the American Legion, the country's largest veterans' organization with 14,000 posts worldwide. The goals of the Legion are traditionally conservative: uphold the constitution, make national security the top priority, demand loyalty to the union, and "foster and perpetuate a 100 percent Americanism," according to its preamble. It even maintains a pseudo-military rank structure among its members.

But the partnership isn't so strange. The 448 is the only Legion post in the nation for gays and lesbians who once served in the military. Its relationship with the Sisters is a "good partnership," as Assistant Sergeant-at-Arms Morningstar Vancil puts it, and a "win-win situation." The post runs the outside bar since city bingo rules don't allow liquor during the game and the Sisters get the room at the vets' reduced rental rate.

The bingo proceeds go to the Sisters' charities while the proceeds from the bar go to Post's causes, particularly its ongoing push to repeal the military's long-standing ban preventing homosexuals from serving openly. Today, that cause seems more hopeful than ever considering that the current presidential administration has promised to bring the ban to an end.

"We should not be punishing patriotic Americans who have stepped forward to serve this country. We should be celebrating their willingness to show such courage and selflessness on behalf of their fellow citizens, especially when we're fighting two wars," President Barack Obama said in his speech to the San Francisco Human Rights Commission on Oct. 10.

However, some of the post members are only cautiously optimistic about Obama's promise after the long, tough climb just to establish a gay post in San Francisco.

EARLY DAYS

Noted gay rights activist and veteran Dr. Paul D. Hardman formed the post in 1984, naming it after Alexander Hamilton, who wrote affectionate letters to Continental Army Capt. John Laurens. A quote from one letter appears on the post's Web site: "I wish, my dear Laurens, that it might be in my power, by action, rather than words, to convince you that I love you." Hardman and some historians have speculated on a homosexual relationship between the two.

Hardman needed at least 15 gay veterans to form the post and he got 18, including the late Marcus Hernandez, former leather columnist for the LGBT newspaper *Bay Area Reporter*. But acceptance was hard to get in the early days.



Sister Phyliss of the Sisters of Perpetual Indulgence interacts with American Legion Post 448 Sergeant-At-Arms James McConnell at bingo night held at the War Memorial in San Francisco Nov. 19. | GUARDIAN PHOTO BY LUKE THOMAS/FOGCITYJOURNAL.COM

According to Arch Wilson, World War II vet and the oldest living founding member at 85, the post had a difficult time getting approved. During the approval process, the Legion stalled, losing applications and paperwork, which Wilson attributes to old-guard homophobia.

"They absolutely had no tolerance for homosexuals in their midst," Wilson said.

At first, the 448 wasn't even allowed in the Veterans Building. But they had a powerful weapon: the city's nondiscrimination ordinances. Since the building was city property, the American Legion had to abide by the ordinances. The threat of a lawsuit was leverage enough to allow the Alexander Hamilton Post an office and its charter, but not a seat on the War Memorial Commission that ran the building. The 448 got a seat on the commission after taking the Legion to court in 1987.

According to Commander John Forrett, one of his predecessors had once been asked at a national Legion convention, "Oh, you're from San Francisco. You've got that queer post, don't cha?" And when a gay slur was uttered at a delegate meeting, the post again took the Legion to court. "Following that they haven't dared mouth off any kind of venom about queers," Wilson said.

And while acceptance is more readily found today, there is still some resentment. "It shows through sometimes," Wilson said. "If you were a black man, you'd know when you were getting a subtle brush-off by a white who didn't like you and wouldn't dare say so."

Forrett agrees. "The clash still exists but it's the old guard — the older veterans as well as older active duty members."

When called for comment, the national American Legion office said it didn't even

CONTINUES ON PAGE 8 »

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The 448 is the only Legion post in the nation for gays and lesbians who once served in the military.

ALERTS

By Rachel Sadon
alerts@sfbg.com

WEDNESDAY, NOV. 25

In Defense of Women

Attend a press conference at the steps of City Hall to commemorate the U.N.'s International Day for the Elimination of Violence Toward Women and Girls. Speakers include Mayor Gavin Newsom, Sup. David Campos, MamaCoal, and more. The event kicks off 16 days of global events dedicated to ending violence toward women. A healing ceremony and arts performance follows on the esplanade across the street. Noon, free
City Hall
1 Dr. Carlton B. Goodlett Place, SF
(415) 546-2080

THURSDAY, NOV. 26

Sunrise at the Rock

Attend the Indigenous Peoples Thanksgiving sunrise gathering on Alcatraz Island. The event commemorates the 40th anniversary of the occupation of Alcatraz and features speakers, music, dance, and more.
4:45 a.m., \$14
Pier 33
Fisherman's Wharf, SF
(415) 641-4482

Thanksgiving block party

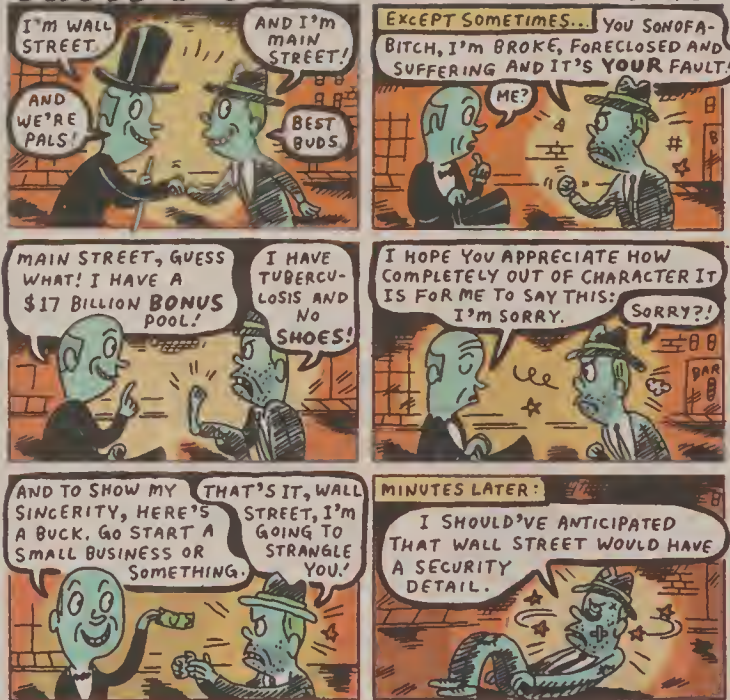
Join hundreds of volunteers with City Impact/SF Rescue Mission to help prepare, deliver, and serve hot meals to SF's most vulnerable residents.
8:30 a.m., free
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230 Jones, SF
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FRIDAY, NOV. 27

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Westfield Mall

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www.adbusters.org/campaigns/bnd

Fur-Free Friday!

Protest the fur industry with In Defense of Animals on the busiest shopping day of the year. Members wearing animal masks will greet shoppers in Union Square to encourage consumers to consider the ethical ramifications of their fashion choices.
Noon, free
Union Square
Powell between Geary and Post, SF
(415) 448-0048

SUNDAY, NOV. 29

Climate Action

Protest corporate complicity in global warming on National Day of Action for Climate Justice. Meet at Justin Herman Plaza for a rally, then

march to Bank of America. Kids can bring a creative cleanup costume and parade down Market Street to Speaker Nancy Pelosi's office.
11:30 a.m., free
Justin Herman Plaza
1 Market, SF
www.west.actforclimatejustice.org

MONDAY, NOV. 30

Campus activism

Join the World Can't Wait for its "Fire John Yoo" campaign. Jumpsuited "detainees" will rally alongside students and activists to protest the professorship of one of the architects of President Bush's torture policy.
Noon, free
Sprout Plaza
Bancroft Way, UC Berk.
www.firejohnyoo.org

Slim that carbon footprint

Join a local climate change action group at the Ecology Center. During four weekly sessions, participants will calculate their carbon footprint and create a personal action plan to make substantive changes in their community. Participants receive a free membership to the Ecology Center for one year.
6 p.m., \$10
The Ecology Center
2530 San Pablo, Berk.
(510) 548-2220 SFBG

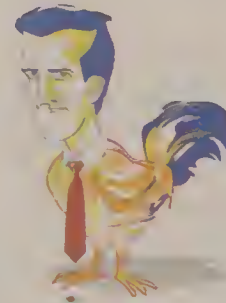
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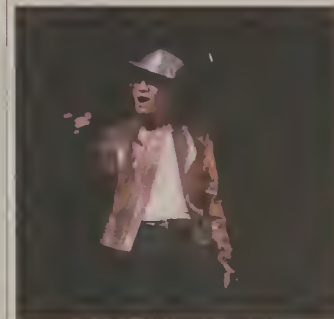
POLITICS

Following the UC riots, Just a Guy writes from prison, Newsom releases his public schedule



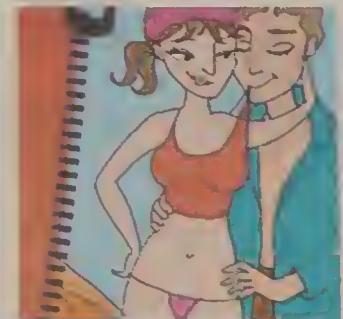
PIXEL VISION

Thread fashion show, Bruce Vilanch at Cobb's, theme bars



NOISE

Snoop Dogg, HipHop DanceFest, upcoming live shows



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Legion CONT.

know a gay post existed. However, the American Legion's Department of California — the state headquarters, which is located in San Francisco — told us that the 448's sexual orientation just isn't even an issue nowadays.

DON'T ASK, DON'T TELL

When Congress approved 10 United States Code, Section 654, commonly known as "Don't Ask, Don't

Tell" (DADT) — the Alexander Hamilton Post had a new fight. Signed in 1993 by President Bill Clinton, DADT is the policy that allows homosexuals to serve as long as they stay in the closet. Since its inception, the 448 has fought aggressively to get it overturned.

The history of DADT is "kind of the history of the post," according to Forrett, who was a reserve Army officer living in the closet during the first Gulf War. Fortunately, his sexuality never came into question, but he eventually resigned his commission because of the unfortunate changes he saw in the military as a result of DADT.

"DADT, with the best of intentions, didn't go far enough to protect and left a huge window of opportunity for predators and harassers," Forrett said.

Forrett has met two of the most prominent casualties of DADT: Lt. Dan Choi, who has since become a post member, and former sailor Joseph Rocha, who wrote an Oct. 11 *Washington Post* op-ed piece outlining the brutal harassment he received because of his sexuality. He wrote that his chief forced him to simulate oral sex with another sailor, and was once tied up in a dog kennel.

Since the mid-1990s, the 448 has sought to build support for repealing DADT. Hardman and others testified in Congress in 1996 on the damaging impact of the policy. He also pushed for the belated release of what he called the "long-suppressed" 1993 Rand Corporation study on

gays in the military. The study's conclusion was that sexual orientation wasn't germane when deciding who can and cannot effectively serve in the military.

The report spearheaded the post's partnership with the Servicemembers Legal Defense Network (SLDN), a nonprofit organization helping those harassed under DADT. "The Alexander Hamilton Legion has been a long-time committed partner," Aubrey Sarvis, SLDN Executive Director wrote in an e-mail to the *Guardian*.

Post members attend SLDN's Lobby Day, where supporters gather on Capitol Hill asking politicians to take action. And they continue to work with SLDN on getting the Military Readiness Enhancement Act — a bill that would repeal DADT — pushed through Congress.

But other post members are getting impatient. "Get on with it," Service Officer Robert C. Potter told us. "As my mother would say, 'Either shit or get off the pot.'"

"Before Obama gets out of office, I want this changed," Sergeant-at-Arms Jimmy McConnell said. "And it's not just for me. I want it for every person who feels that they are gay, bi, transgender, whatever."

However, Forrett is confident the president will make good on his promise. He feels that the president is going about it the right way by waiting for the next Congress. "Come on, man, 2010 isn't that far," he said. "We've been suffering this long."

A NEW MISSION

When DADT is repealed, the post will work toward building a LGBT veterans' memorial honoring those brave gay soldiers who gave their lives protecting their country. "For those who were before us, for those who are with us, and those who will come," Forrett said. "That's kind of the concept. We want it to be an ongoing tribute."

In the meantime, the post continues to fight for veterans' rights as well as LGBT rights, even bringing care packages to the wounded soldiers at the Fort Miley V.A. Hospital. "When we go to the V.A. hospital we don't focus on LGBT, we focus on veterans," Forrett said.

And they'll continue working with the Sisters of Perpetual Indulgence and marching in the Pride Parade because Forrett believes that everything the post does comes back to DADT. "It keeps us out in front of everybody and that's what's important." **BFSG**

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Police seize DJs' laptops

New police chief apparently condones policy that critics call illegal and punitive

By Joshua Emerson Smith
news@sfbg.com

San Francisco Police Department officers have added a controversial tactic to their aggressive raids on house parties (see "Fun under siege," 4/22/09): they're seizing laptop computers from DJs at the events.

While SFPD officials deny the laptop seizures is a new policy, they admit it has been condoned by Police Chief George Gascón, who took over in August and last month told the *Guardian's* editorial board he wants to make the SFPD more transparent and accountable to the public (see "New coach, new approach," 10/14/09).

"The police chief is aware that officers are being proactive in gathering evidence," Sgt. Lyn Tomioka told the *Guardian* when asked about a string of laptop seizures by undercover cops over the last 10 months, most of them in cases in which the DJs weren't even charged with a crime.

Many of the raids have occurred in SoMa, and were spearheaded by undercover officers who penetrated the parties and were followed by uniformed officers. San Francisco Entertainment Commission member Terrance Alan called the crackdown a "disappointing and dangerous trend."

Tomioka said it's a judgment call for officers to seize laptops as evidence of an illegal party, but Alan said the tactic is a punitive measure that proves nothing: "Taking laptops [is] not necessary to prove the underlying crime, and in many cases damages people's ability to earn a living."

One of the most recent raids happened on

Halloween. It was about 2:30 a.m. and music was pumping out of a warehouse party on Sixth Street. The people throwing the party had hired a doorman, and attendee Eric Dunn was standing in line waiting to get in.

"We were right at the front of the line," Dunn told the *Guardian*, when, he said, two plainclothes officers drove up on the sidewalk, jumped out of an unmarked car, and rushed up to the doorman. "[The officers] pretty much started demanding entry right away. The doorman was really polite. He basically told them that you have to know somebody to get into the party."

Dunn said the officers waited until an exiting guest opened the door from the inside and then made their move. "One guy barged in, and the other guy followed. They never asked permission or received permission to enter the building," Dunn said.

Inside, the two undercover officers immediately shut down the event. Justin Miller, a DJ at the event, said she remembers it very clearly. "The cops at that point were telling everybody to leave the party, telling me to turn the music off. I turned the music off. Everyone was quietly leaving."

But Miller said it didn't stop there. One of the undercover officers approached her and asked if she had a laptop. She said she did. "I was a little confused at this point because I didn't know what my laptop had to do with anything. I was playing CDs." She said she pulled her computer out from underneath a table and unzipped it from a case. The officer then "grabbed it from me."

The undercover police officer — later identified by witnesses and the evidence receipt as Larry Bertrand — instructed Miller to follow



him down to the street to get a property receipt for her laptop.

At this point there were uniformed officers on the scene as well. Miller started to cry. "I begged him. I said, 'This is my livelihood. You're talking my laptop. This is my livelihood. I hope you realize that.' He said, 'This is how you're going to learn then, I guess.'"

Miller said Bertrand (who did not return *Guardian* calls for comment) then told her he was "going to take it upon himself to shut down every illegal party in San Francisco."

She said he then opened the trunk of his car, revealing several other laptops. A person at the party pointed out that one of the laptops belonged to a friend of his, and asked if he could get the property receipt for the laptop. Miller said Bertrand turned to the inquiring person and said, "You will never see this laptop again."

She continued: "He then looked at me and said, 'I'm going to make sure your paperwork gets so tied up that maybe you won't see this laptop until December, January, February, who knows when.' I felt so violated."

Miller has been working as a DJ in the Bay Area, under the name DJ Justincredible, for more than 10 years. She says she's never had

any of her equipment confiscated by the police before. But at that party, three DJs had their laptops confiscated, even though none were charged with a crime.

Shortly after the Halloween incident, Miller and the two other DJs who were at the party contacted the Electronic Frontier Foundation, a nonprofit advocacy group specializing in technology and privacy issues. Jennifer Granick, a civil liberties lawyer with EFF, said most people haven't heard about this because few of these DJs, if any, ever get convicted of a crime.

"DJs and the police department know that sound equipment and laptops are being unlawfully seized. But the public and the courts haven't heard much about it because every time a DJ asks for a hearing, the cops just give them their property back rather than show up and defend the practice in open court before a judge," she said.

Sean Evans has been working as a DJ in San Francisco, under the name DJ 7, for more than 10 years. He said that over the summer he had his laptop seized by police during an after-hours party in SoMa. He was given no property receipt, and his case was dismissed. But it took him three months to get his computer back.

Prosecutor payback?

Prominent investigator arrested for alleged witness tampering

By Evan Hill
news@sfbg.com

When officers of the San Francisco Police Department's Gang Task Force put prominent private investigator Steve Vender in handcuffs the evening of Nov. 19, it marked the crescendo of a years-old rivalry between Vender and the authorities.

But Vender's indictment for trying to dissuade attempted murder victim Ladarius Greer from coming to court has raised the hackles of some in San Francisco's community of defense attorneys, including Eric Safire, a frequent employer of Vender who came close to being indicted for

witness intimidation himself, and Stuart Hanlon, a prominent local attorney who is representing Safire.

They and others believe Vender's prosecution is meant to intimidate defense lawyers. Hanlon called the case against Vender "a political move," and said he doesn't think it's a coincidence that District Attorney Kamala Harris, who's running for state attorney general, got an endorsement from new SFPD Chief George Gascón the day after the Nov. 17 indictment.

"You don't sell lawyers and investigators to get political support," Hanlon told the *Guardian*. "I have a lot of respect for Kamala Harris ...

but I don't support what she's doing here."

SFPD spokesperson Lyn Tomioka told us there is "absolutely no truth" to the suggestion that Gascón's endorsement had to do with the Vender case, calling the chief and prosecutor "partners in crime fighting." DA spokesperson Brian Buckelew called the allegation a "false and malicious insinuation" meant to distract from Vender's transgression: telling Greer in a voicemail that there was a warrant issued for him in Solano County and that it was a good time to visit the "Fresno Riviera."

Vender didn't tell Greer that he would be arrested if he came to court; nor did he tell him not to testify against Phil Pitney, the man accused of shooting Greer in the head in the Western Addition in April, according to a transcript of the voicemail. But he did seem to insinuate that the case would crumble if Greer didn't show.

"The last day they have to bring Pitney to trial is Oct. 13," Vender said. "They can dismiss and refile again, and start the whole process all over. But they can only do that one time."

Greer skipped the trial, but Pitney, represented by Safire, still got convicted for attempted murder and other charges and faces a lengthy prison term. Then, on Nov. 10, DA gang unit chief Wade Chow began presenting evidence of Vender's alleged witness tampering to a grand jury, which indicted him a week later.

Vender declined to comment publicly, but both Hanlon and Safire say he didn't do anything wrong. Hanlon said Vender was just being friendly to a key witness, like any investigator. "It was banter ...," he said. "These kids have no place to go. They don't leave."

But it might've been Vender's and Safire's history of zealous criminal

defense that precipitated the indictment. Vender's sparring with SFPD dates back to 2006, when reputed Oakdale Mobster Daniel Dennard walked away from a murder prosecution after the star witness was killed. Vender told *SF Weekly* that the authorities, lacking evidence, "talked shit, talked shit, talked, and in the end they couldn't prove anything."

Then there was Jaime Gutierrez, acquitted of murder in back-to-back 2008 trials on self-defense grounds after allegedly blowing away Abraham Guerra, a man Vender discovered was a police informant. Recently prosecutors had to dismiss an attempted murder case against another man, Steven Campbell, in part because Vender dug up dirt on the victim and his girlfriend, a key witness.

Cops also question Safire's tactics and his close relationships with the reputed Western Addition

"To lose our sole means of income, it's a huge setback. It puts us out of work. In this recession, we're struggling, and we need our laptops to get by," he said. Evans grew up in the Bay Area and he said has never had anything like this happen to him before.

Granick argued it is illegal for police to seize property without issuing citations or arrests. She also said there are serious privacy issues at stake. "If we were to find out that the police were doing something else with the laptops, like searching through them or copying the data, we would definitely go to court," she said.

SFPD Sgt. Wilfred Williams said he could not say what was currently being done with the laptops. In general, he said, private events that emit "extraordinary amounts of sound" need permits. And if they don't have the proper permits, he said, property can be seized as evidence, "be it the speakers, be it the laptops, be it a mixer."

Both Tomioka and Williams say the seizures aren't a new policy. "If you look back in time, laptops haven't been used for music," Williams said. "There used to be old types of equipment that was taken in the past. But now laptops are being used. So yes, today, laptops [are] being seized."

Entertainment advocates have called on Mayor Gavin Newsom and Gascón to come forward with an explicit policy concerning these raids and seizures. The Mayor's Office did not respond to *Guardian* inquiries. Critics of the policy say it's having a chilling effect on nightlife in San Francisco. **SFBG**

gang-bangers he sometimes represents. (When police arrested rapper Ronnie "Ron Rugar" Louvier shortly after the 2008 murder of Marquise Washington, for which Louvier was recently convicted, they found him wiping down his tricked-out car with a "Safire for Judge" T-shirt).

More recently, Safire orchestrated the theatrical courtroom appearance of seven men wearing gold grills on their teeth who were meant to resemble his client, murder defendant Charles "Cheese" Heard. When a key witness was asked to identify Heard, all the men stood up, ostensibly to test the witness's memory, throwing the courtroom into disorder.

Vender, who posted a \$75,000 bail the night of his arrest, was arraigned Nov. 23 and will return to court Dec. 7. Hanlon said he thinks Vender will be acquitted: "This is gonna go to trial, I'm sure of that." **SFBG**

Should taxpayers subsidize desalination?

By Rebecca Bowe
rebeccab@sfbg.com



GREEN CITY Should the state of California hand over a multimillion-dollar tax break to a company that is poised to build the largest desalination facility on the continent, just north of San Diego? That question will be decided early next year when Poseidon Resources, a water-infrastructure developer, formally submits its request for more than \$500 million in tax-exempt bonds to the California Debt Limit Allocation Committee (CDLAC).

The decision will demonstrate whether California is willing to roll out the red carpet for desalination, an energy-intensive technology that has many questioning whether it's a wise path to take. Proposals for desalination projects are cropping up across the state, including one for a smaller facility in Marin County, and water bonds recently approved by the Legislature as part of the state's historic water package include \$1 billion earmarked for water recycling and desalination.

With the state well into a three-year drought that has left some agricultural operations high and dry, calls for new reliable water sources such as desalination plants are only growing louder. But critics worry that the private operations will suck in tax dollars the way their intake pipes suck in saltwater, and they're urging decision-makers to focus on more cost-effective strategies like low-flow showerheads, waterless urinals, drought-proof landscaping, or other comparatively thrifty ways to address water shortages. Poseidon's Carlsbad desalination plant is projected to be the largest project of its kind in California, but it's also just the beginning of an emerging trend.

A coalition of organizations, including the Sierra Club, Service Employees International Union, and Food & Water Watch, has been sounding the alarm that San Diego's Carlsbad Desalination Project is a bad deal that shouldn't be encouraged with public subsidies in the form of tax-exempt bonds. "Our group, along with most of our partners and allies, are not anti-desalination," says Renee Maas, who works for Food & Water Watch in Los Angeles. "But we think it should be a last resort," after opportunities for conservation have been exhausted.

"Aside from doing nothing about conservation and continuing to require huge amounts of energy for transmission, these plants also have no real community benefit, minimal job creation, and, most importantly, a questionable success and effectiveness," members of Service Employees International Union Local 721 wrote in a letter to the Metropolitan Water District, Southern California's water wholesaler. "We believe we can conserve more water by installing waterless urinals across L.A. County than we would obtain from the proposed desalination plant."

Yet the facility boasts a long list of powerful endorsements, including that of Gov. Arnold Schwarzenegger,

that draws in ocean water to cool its machinery. Heated seawater issuing out the tail end of the power plant will be pumped into the desalination system and converted to tap water.

Although the plant will provide a localized freshwater source in a dry region without impacting ecologically sensitive rivers or wetlands, it comes with a steep price tag and requires a tremendous amount of electricity. Proponents estimate that the energy consumption in a single day would be the equivalent to the energy used by 16,790 homes. But Maas says even this estimate is low, because if the power plant's water-cooling system is phased out by 2017, as state law mandates, then the desalination facility



Poseidon Resources' Carlsbad desalination plant will share a site with a power plant that uses ocean water to cool its machinery.

a member of CDLAC. The governor was listed as a supporter on a preliminary application submitted to the three-member committee. The two other committee members are State Treasurer Bill Lockyer and State Controller John Chiang.

The facility already has its ducks in a row, with permits approved and a contract with MWD to provide as much as 10 percent of San Diego's water supply (MWD also agreed to \$350 million in subsidies for the plant over 25 years). Poseidon expects the plant to be up and running by 2012. According to company spokesperson Scott Maloni, the project will proceed even if the state rejects its request for tax-exemption.

The plant will use ocean water as a raw ingredient to produce fresh drinking water by pushing the saltwater through reverse-osmosis membranes. With a capacity for producing an estimated 50 million gallons of drinking water a day, the hulking facility will share a site with a 52-year-old beachfront power plant equipped with an antiquated system

would have to start with cold water instead, requiring a substantial power boost. Poseidon spokesperson Scott Maloni disputed this claim, telling the *Guardian*, "The plant will require 28-30 MW to operate during warm water or cold water operations."

Cost and energy consumption aren't the only concerns advocacy groups have raised. Mark Schlosberg, a program director at Food & Water Watch in San Francisco, considers Poseidon's last foray into desalination, in Tampa Bay, Fla., to be a cautionary tale. According to an article in the *St. Petersburg Times*, the plant opened five years late, cost \$40 million more than expected, and hasn't ever hit its target of supplying an average of 25 million gallons a day as originally promised. After Poseidon's business partner for that affair went bankrupt, a public utility had to take control of the facility.

"They have a bad track record on desalination," Schlosberg said. "It never performed close to its advertised capacity."

Asked about the challenges in

Tampa Bay, Maloni said, "Before Poseidon was bought out, the project was 30 percent constructed, on time and on budget. After Tampa Bay Water took over, the plant wasn't constructed as designed and later failed to pass performance testing."

Critics have also decried the high cost projections for water. San Diego County now uses water imported from northern territories via the State Water Project, at a cost of around \$750 per acre-foot (an acre-foot is 325,851 gallons), according to San Diego County Water Authority figures. Poseidon estimates that the water from its plant will cost about \$1,300 per acre-foot, but has promised not to charge customers more than the price of imported water. Two years ago, Poseidon told the California Coastal Commission that it intends to absorb its losses "for an unknown number of years" until the price of imported water rises enough to equal the cost of desalinated water.

"Poseidon has entered into 30-year contracts with nine different San Diego County public water agencies that guarantee the cost of the desalinated water will never cost more than the agencies would otherwise pay for imported water," Maloni told the *Guardian*. "This pricing structure is possible because imported water rates are projected to increase significantly in the years to come, while the cost of desalinating water will stay relatively flat."

Shlosberg's organization requested public records from the Tampa Bay facility so they could calculate a price estimate that they say is more realistic. Food & Water Watch hired James Fryer, an environmental scientist, to crunch the numbers. Fryer concluded that if the Carlsbad project experienced the same pitfalls as Tampa Bay, the water would cost \$3,507 per acre-foot — a sky-high projection. If it ran without those bugs, it would still cost \$2,175 per acre-foot, he determined.

The overarching question, in Maas' view, is whether the state is willing to take conservation seriously enough to put water-saving measures into practice before subsidizing costly, energy-guzzling technology. "By sitting a desalination plant, it really distracts people from solutions that are more environmentally sustainable," she said. "The average water use per person per day is 200 gallons, and 60 percent of it goes to landscaping. With this desalination plant, people think, 'we don't have to change our habits.'" **SFBG**

food + drink

Most of Noodle Theory's food has an east-Asian character, such as grilled Niman Ranch Beef Udom with coconut-lime curry broth and noodles (left) and deep fried rice balls stuffed with shitake mushrooms (right). | GUARDIAN PHOTOS BY RORY MCNAMARA



Straight out of Oakland

By Paul Reidinger
paulr@sfbg.com

DINE The migratory patterns of restaurants might not be as riveting or significant as those of birds, but they do offer their little quirks and joys.

When an Oakland restaurant opens a second front across the bay, in the city — The City, our very own — one sits up and takes notice. I am talking about Noodle Theory, which is the first Oakland, or indeed East Bay, restaurant to hop across our little mare nostrum that I can think of in quite a while, or maybe ever. Since the 1989 earthquake and the realignment of regional dining habits (the city was largely cut off for a month by the Bay Bridge closure), most of the traffic has gone the other way — city restaurants opening in the suburbs, where increasing numbers of diners are. (Also *Chronicle* subscribers; do we detect a pattern here?) In this sense, Noodle Theory is a kind of reverse commuter.

With a name like Noodle Theory, you would expect ... noodles, and lots of them, and Noodle Theory delivers. Executive chef (and owner) Louis Kao's menu is a brief primer on the noodles of east Asia, including soba, udon, and ramen. (Noodles, as it happens, are an ancient presence in east Asian cuisine, although it's

apparently a myth that Marco Polo introduced them to Italy.) But the food extends beyond noodles, and many of the noodly dishes display a worldly sophistication that transcends memories of those packs of instant ramen so many of us subsisted on as undergraduates.

The look of the restaurant suggests the basic Asian, even Japanese, tendency of things. (The space's previous occupant was, in a small irony, a Thai restaurant.) The long, deep dining room, which includes the bar, is screened from the street by a pair of slatted rosewood panels that look like upright futon frames. One wall is upholstered in squares of rust-red leather, while the other consists largely of a floated sheet of iridescent green fabric. The basic effect is one of uncluttered sleekness that also manages to be slightly warm. One glance tells you that you're somewhere in the Marina, and you'd certainly be pardoned for supposing you had ended up in a sushi bar.

The tableware, too, exudes a minimalist high style: oversized plates and bowls of white porcelain, some hemispherical, others rectangular or square. Some of this must be purely for show, but there's also a functionality angle, since many of the dishes are complex compilations of noodles, broth, and feature ingredients, like the Szechuan-style oxtails (\$13), braised in red wine and served in a deep round bowl with ramen and bok choy.

I associate Szechuan style with chili heat, but there was none here, just the deep, brown, Burgundian richness of the braising liquid and tender meat on its knuckles of bone. Despite an ostensible Chinese provenance, the dish was like a cross between osso buco, beef Burgundy, and pho. And that was fine.

Less soupy were a set of pan-seared duck-breast flaps (\$16) nestled in a tangle of chubby wheat noodles. The noodles glistened with a thick coating of the coconut red curry sauce that is a staple in Thai cooking. The most striking quality of the sauce was its heat; despite its shy, orange-pink, nursery-room tint, it packed a real chili charge that left us smacking our lips for relief.

Many of the smaller dishes, even if noodleless, bring their own pleasures. Each table gets a complimentary dish of soy-seasoned edamame to nibble on, and as much as I love bread and butter, there's much to be said for healthful nibble food that's also tasty. If the edamame isn't enough, then perhaps a bowl of dry-sautéed green beans (\$6), a wealth of plump torpedoes nicely blistered and generously seasoned with ginger, garlic, and scallions. And the dinner menu offers quite sophisticated starter courses, such as tabs of grilled Hawaiian butterfish (\$10), set up like a lean-to over a salad of ramen noodles and wakame (the translucent green threads of seaweed familiar to

sushi lovers), with a wading pool of wasabi cream to one side.

All noodles might be starch, but at Noodle Theory, not all starch is noodles. There's a wonderful soft bun, for instance, that serves as the basis for the chicken katsu sandwich (\$10), whose guts consist of a panko-crusted filet and a purplish smear of Asian slaw. The bun was fabulous and the filet juicy-crisp, while the slaw slightly disappointed despite its rich color. But the taro-root chips on the side gave some consolation.

As for sweet starch: how about the doughnut holes (\$8), a stack of a half-dozen or so beignet-like disks, dusted with sugar and ready for dipping into either butterscotch or chocolate ganache sauce? In addition to being one of the few items on the menu without a discernible Asian influence, the doughnut holes are sublime and nicely proportioned. They're just enough for two people to share without feeling that they will soon need CPR or being so bloated that they will have to lie down on a futon to sleep it off. **SFBG**

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By L.E. Leone
le.chicken.farmer@gmail.com

CHEAP EATS I like to live like



I like to love: with my back to the wall, my skirt hiked up, and my hair a mess. Come to think of it, I like to play ping-pong and soccer

that way too, but rarely wear skirts to games.

In case they never see me again, my soccerish pals Alice Shaw the Person and Elbie wanted to buy me brunch after our 3-3 tie last Sunday. It was the first game of the new season, but I'm going to miss the second and third, as well as the fourth through tenth, and quite possibly all of next season, come to think of it, and the next after that. And ... hey, you never know.

When I went to Berlin last summer, there were isolated pockets of concern that I wouldn't come back. This time it's an all-out rumor. Everyone in the world, myself included, seems to think my return ticket might maybe be just for show. My friends who have actually met my Romeo, Romea, are convinced of it.

We make a damn good couple.

And I haven't been helping matters by quitting my nanny gigs, subletting my shack, and giving away half my things. I'm even selling my car, Alice Shaw the Car, to Alice Shaw the Person's little sister, which seems to make a certain sense, but certainly not financial sense. Funny, everything I have ever done that was by-the-books sound, advisable, or fiscally responsible has blown up in my face.

On the other hand, my soccer team won two championships in a row, and yes I am still thank you in love. But it's a tricky proposition, living insanely without going insane. It's like playing like I play: recklessly defensive. Sometimes you overcommit and slip and then your back-to-the-wall is skidding across the grass while the other team scores.

I wish I could take my soccer team to Germany with me, because they tend to pick me up, so to speak. But they're all Brazilian and would struggle with the language. And the weather. And the style of play.

Anyway, I'm unaccustomed to winning, and a little disappointed because all we get for it is a T-shirt

and a team photo. Otherwise, it's almost the same as losing: you shake the other team's hands and say the exact same thing they say, "Good game, good game," and then you go get beers or pancakes or something, or both. I don't know, maybe there are other differences.

The real problem is that our league plays on Sundays, in the morning, so where are you going to get fed and watered afterward without having to wait in line?

Sports bars! It took me many years to figure this out, and then ... I didn't figure it out. Someone else did. I think it was Elbie's guy who suggested the Fiddler's Green after last game, and after this one I was hurrying down Haight Street to get in line at the Pork Store when I noticed Martin Mack's, other side of the street, a block or so away. And it was empty, even though there was football and soccer and more football on TV. It was a sea of empty tables in there, and, yes, they serve brunch.

So I called Alice Shaw the Person's cell phone and said, "Forget it. Forget the Pork Store."

And that was how I came to discover boiled bacon and cabbage. It was on the specials board, along with Guinness and beef stew, and I forget what else. Me and Elbie ordered those two things, and Alice got the Irish breakfast, and it was all a lot of too-much food for all of us, even though we'd just run around like we did.

Ten bucks apiece.

My dish came with unannounced but not unwellcome potatoes, mashed. The bacon scared me at first, not because it was Irish bacon, or boiled, but because it was smothered in this parsley-specked creamy white sauce that screamed mayonnaise. The waitressperson told me two or three times, no mayo, before I would taste it. And then I tasted it and it was awesome. If there was mayonnaise in it, I now love mayonnaise.

Stranger things have happened. **SFBG**

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CONCERT UPDATE

FEATURED SHOW



TOOTS & THE MAYTAILS
11/27 FILLMORE

THIS WEEK



DEL THA FUNKY HOMOSAPIEN
11/25 Great American Music Hall

THE VELVET DIPLOMACY
11/25 Hotel Utah

STEPPIN' FEATURING OSCAR MYERS
11/25 Coda

PEACHES AMANDA BLANK
11/27 Regency Ballroom

IGOR & THE RED ELVISES
11/27 Shattuck Downlow



TOOTS & THE MAYTAILS
11/27 Fillmore

THE PINE BOX BOYS TRAINWRECK RIDERS
11/27 Cafe du Nord

LOQUAT
11/28 Red Devil Lounge

ZION-I
11/28 Yoshi's SF

THE BLACK CROWES
12/1 - 2 & 12/6 Fillmore

CONSPIRACY OF BEARDS
12/1 Cafe du Nord

PENNY ARCADE FEATURING RON SILVA AND THE MONARCHS
12/2 Make Out Room

THE TAJ MAHAL TRIO
12/2 - 12/6 Yoshi's Oakland



LESS THAN JAKE FISHBONE
12/3 Regency Ballroom

ALMA DENUDA
12/3 Great American Music Hall

BLACK HOLLIES
12/5 Great American Music Hall

JONATHAN RICHMAN
12/6 Great American Music Hall



THE DONNAS
12/9 Slim's

ESPEERS
12/10 Independent

ICE CUBE
12/10 Regency Ballroom



BIG D AND THE KIDS TABLE
12/11 Bottom of the Hill



THE ROOTS
12/15 Warfield Theatre

EL VEZ
Los Straightjackets
12/17 Independent

SCRABBEL
12/17 Cafe du Nord

DEATH ANGEL
12/18 Slim's

RICKIE LEE JONES
12/19 Fillmore

THE ROOTS
12/31 Warfield

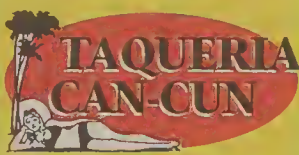
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WEDNESDAY NOV. 25

MUSIC

Sex Worker

In the current folds of neo-psychedelia, kids don't require drugs to lose their shit. They need only close their eyes and wait for the neon to swirl, the monologues to multiply. Sex Worker, the solo effort of Daniel Martin-McCormick of Mi Ami, is one such manifestation of this hide-and-seek schizo entanglement, where fits of stretched, ethereal sound get densely layered with Martin-McCormick's fractured vocal tantrums. Actually, I have no idea what I'm talking about. I'm basing this on two MySpace songs. The truth is, you're still in town. And you didn't go home to Utah (or some other whoopee cushion state) because you thought staying in SF during the holiday would be more entertaining than having that same conversation with that same uncle over the same plate of Jell-O and mashed potatoes. And you're right. This is guaranteed to be more exciting. (Spencer Young)

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VISUAL ART

Ara Peterson: "Turn Into Stone"

Not every artist who has representation has it from a gallery that's a near-ideal showcase for her or his work. But such is the case for Ara Peterson, whose large-scale experiments with form and color are given the right amount of white space by Ratio 3. "Turn Into Stone" is composed of two bodies of work. The first is a series of backgammon tables designed and created by Peterson and his father, Jack. In terms of influence, these pieces extend patrilineal influence yet further, drawing from the youngest Peterson's memories of his great-grandfather's ceramic paintings. The 21-century Albers extended lines of color — or, to use the artist's phrase "long impervious vibes" — in the other body of work make for a good wood-and-acrylic-paint contrast with Marcus Linnebrink's current epoxy resin and pigment pieces at Patricia Sweetow Gallery. And that's not even getting into the show's giant intestinal orange tubes. (Johnny Ray Huston)

11 a.m.-6 p.m. (continues through Dec. 19), free
Ratio 3
1447 Stevenson, 5F
(415) 821-3371
www.ratio3.org

EVENT

San Francisco Gourmet Chocolate Tour

If you're in the mood for a culinary adventure, you'll likely love-love-love Gourmet Walks' three-hour tour devoted to treats by local artisan chocolatiers. You might be looking for petit fours of bitter chocolate rust. Or perhaps you're the type to appreciate crepe de chine encrusted with whole goji berries from your local farmers market, or you're one of the growing number of dog owners looking for some white chocolate-covered canine biscuits. Maybe you just like chocolate. If any of the above apply, you'll a chance to encounter a newsstand with 200-plus candy bars and a Swiss place beloved by the mighty Oprah on this jaunt. Oh, and you'll definitely get a free cup of piping hot cocoa. (Jana Hsu)

10:30 a.m. (also Fri., 10:30 a.m.; Sat., 2 p.m.), \$49
Union Square to waterfront, 5F
(800) 838-3006
www.brownpapertickets.com
www.gourmetwalks.com

MUSIC

Del Tha Funkie Homosapien

Who is the cousin of Cube, the secret Native Tongue, the psychedelic seer, the time-traveler who had been to 3030 and back before he even met Gorillaz? Dude, it's Del tha Funkie Homosapien. In addition

to a footwear project with Osiris Shoes, Del's been putting out recordings at a furious pace of late: the latest — after this year's self-released *Funkman and Automatic Statik* — might be *Parallel Uni-verses* (Gold Dust) a collabo with Tame One of Artifacts. The man who prices his music in response to the economy brings his stimulus package to the stage tonight. (Huston)

With Bukue One, Serendipity Project, Hopie Spitshard
9 p.m., \$19-\$22
Great American Music Hall
859 O'Farrell, 5F
(888) 233-0449
www.gamh.com

FRIDAY NOV. 27

DANCE

The Velveteen Rabbit

In a time when babies are practically born with electronic hamsters to pet and Transformers to hug, one wonders whether there still is place in a child's life for a velveteen rabbit that loses its whiskers and a practically tailless toy horse. The success of ODC/Dance's now 23-year-old *The Velveteen Rabbit* proves that there are plenty of kids, parents, and grandparents who see the fun and heartache in this lovely story about love, loss, and growing up. Of

course, it helps that ODC went for quality when they first scratched the money together for a production of this ever-green: KT Nelson for choreography, Benjamin Britten for music, Brian Wildsmith for costumes and sets, and our own Geoff Hoyle for narration. Margery Williams' story may be a classic, but so is ODC's translation to the stage. (Rita Felciano)

2 p.m. (through Dec. 13), \$10-\$45
Novellus Theater
Yerba Buena Center for the Arts
701 Mission, SF
(415) 978-2787
www.ybca.org

MUSIC

Peaches

The first time I saw Peaches was by accident. She somehow snuck herself onto a tour with ...And You Will Know Us by the Trail of Dead, a solid yet serious emo rock band. Peaches, too, was solid — or ripe, rather — but only semiserious, and she was neither emo nor rock (despite the suggestion of her most successful song to date, "Fuck the Pain Away"). She was more electroshock than electroclash, dancing provocatively to simple but catchy prerecorded tracks and flaunting giant rubber dildos while Germanic pubic hair spilled out her kid-sized leotard. Since then I've learned that it's

imperative to abandon your dull, serious self at a Peaches show. Otherwise she'll find you in the crowd and call you out by slapping your face with God knows what. (Young)

With Amanda Blank, Wallpaper
9 p.m., \$25
Regency Ballroom
1290 Sutter, 5F
www.theregencyballroom.com

EVENT

The Great Dickens Christmas Fair

The Great Dickens Christmas Fair aims to take attendees back to the era of the author's novels, not to mention the holiday season of one of his more popular tales. But it also is a Bay Area tradition that carries its own history, dating back to 1970. The fair has more than its fair share of devoted attendees — among them Father Christmas, Ebenezer Scrooge, the Cratchit Family (including Tiny Tim), Oliver Twist, Mr. Pickwick, and perhaps even Charles Dickens. They know the truth: nothing's better for the body than a hot toddy. (Hsu)

11 a.m.-7 p.m. (through Dec. 20)
\$10-\$22 (\$25-\$55 for season passes)
Cow Palace Exhibition Halls
2600 Geneva, 5F
(800) 510-1558
www.dickensfair.com



FILM

"Otto Preminger: Anatomy of a Movie"

He came from Vienna, and he conquered Hollywood. Well, it took a hot minute — occasional thespian Otto Preminger was also cast as a Nazi in multiple films. But directing was his true talent, and he proved a master in multiple genres: 1944 noir *Laura*; 1947 Joan Crawford melodrama *Daisy Kenyon*; 1959 courtroom drama *Anatomy of a Murder*; 1962 political thriller *Advise and Consent*; 1957 historical biopic *Saint Joan*, starring a then-unknown Jean Seberg (who later played the *enfant terrible* in 1958's *Bonjour Tristesse*); 1955 Frank Sinatra junkie drama *The Man with the Golden Arm*; and 1955's *Carmen Jones*, with Dorothy Dandridge leading an all-African American cast. This Pacific Film Archive series, loaded with restored and rare prints of all of the above and more, also tosses in a couple of unclassifiable gems: 1965's *Bunny Lake is Missing* (who-dunnit?) and 1968's *Skidoo* (LSD dunnit!) (**Cheryl Eddy**)

7 p.m. (*Laura*) and 8:50 p.m. (*Fallen Angel*), continues through Dec. 20; \$5.50–\$9.50 Pacific Film Archive 2575 Bancroft, Berke. (510) 642-5249 www.bampfa.berkeley.edu

SATURDAY NOV. 28

FILM

Secrets of the Shadow World Season's greetings from George Kuchar! San Francisco's busy underground laureate is featured in a recent documentary portrait, an upcoming SF Cinematheque program of vintage Bmm restorations, and Yerba Buena's "Tropical Vultures" exhibit. Visit Yerba Buena this Saturday and your gallery admission is good for a special screening of *Secrets of the Shadow World* (1989–1999). A prime slab of the Kucharesque, this Rockefeller Foundation-funded (!) paranormal video dive incorporates reconnaissance with John Keel, the recently deceased author of 1975's *Mothman Prophecies*, along with essayistic inquiries into the ontology of digital imagery and Sasquatch drop-pings. (**Max Goldberg**)

2 p.m., Free with Gallery Admission Yerba Buena Center for the Arts 701 Mission, SF 415-978-2787 www.ybca.org

LIT/MUSIC/VISUAL ART

"You Are Her: Riot Grrrl and Underground Female Zines of the 1990s" Matt Wobensmith's zine shop Goteblud was the toast of the town at this October's New

York Art Book Fair, with Holland Cotter of *The New York Times* singling it out in a report on the event. Wobensmith has already shared a lion's-size library of queer zines with curious local paper tigers via Goteblud's first local show — now, it's the paper tigresses' turn for a treat, thanks to "You Are Her," a pretty much astonishingly expansive — though not if you know Wobensmith's dedication to the cause — collection of riot grrrl and other female-centric 1990s zines available for viewing and reading. Behold copies of *Bikini Kill*, *Double Bill*, *Girl Germs*, *Hey Soundguy* (by Corin Tucker), *I Heart Amy Carter and Jigsaw* (by Donna Dresch), my first love *Teenage Gang Debs*, and *Way Down Low*. Behold Sassy in its glossy glory. Be glad you live in SF, where you can see this stuff for real — for realz. (**Huston**)

Noon–5 p.m. (Show continues through Jan. 2010), free Goteblud 766 Valencia, SF www.goteblud.livejournal.com

MONDAY NOV. 30

VISUAL ART

"What About Me?!!: New Faces in Contemporary Self Portraiture" First off, kudos to the Peanut Gallery for its name. Second, the young space's latest show

has a strong sense of variety. At a glance, what I really like are the vast differences between Dean Dempsey's colorful backlit image of himself times five post-racketball in a locker room; Richard Bluecloud Cataneda's black-and-white vision of himself times nine in street, ceremonial, and clown guises; and Susan Wu's 10 card-size drawings that render her face, disembodied, as masks of a sort. These contrasts demonstrate the breadth and potential of contemporary self-portraiture rather than its narcissistic pitfalls. (**Huston**)

Noon–6 p.m., free The Peanut Gallery 855 Folsom, #108, SF (415) 341-0074 www.thepeanutgallerysf.blogspot.com

TUESDAY DEC. 1

MUSIC

Conspiracy of Beards Few beards exist in the 30-man a capella choir Conspiracy of Beards. This is not surprising, considering they sing the songs of Leonard Cohen, who seems to prefer the scrape of a razor to any soft cushion. If you were rich (or desperate) enough to pay the \$90 ticket fee to see Mr. Cohen back in April at the Paramount in Oakland, then you know it was

for the words. A poet dressed in a musician's clothing, Cohen is most potent when his lyrics do all the songs' work, which they usually do. The a capella setup of Conspiracy of Beards proves to be genius when you hear 30 men singing "Giving me head on the unmade bed." Cohen's signature synthpop sound is delivered courtesy of the bass vocals on songs like "First We Take Manhattan" and "Tower of Song." And "Famous Blue Raincoat" is more ominous than sad. Don't be surprised if the Cafe Du Nord suddenly becomes a cathedral. (**Lorian Long**)

With StitchCraft, King City 8:30 p.m., \$10 Cafe Du Nord 2170 Market, SF (415) 861-5016 www.cafedunord.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the *Guardian* Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

(1) Sex Worker (see Wed/25); (2) San Francisco Gourmet Chocolate Tour (see Wed/25); (3) installation view of Ara Peterson's "Turn Into Stone" (see Wed/25); (4) ODC/Dance's *The Velveteen Rabbit* (see Fri/27); (5) Del Tha Funkee Homosapien (see Wed/25) (6) Peaches (see Fri/27); (7) art by Dean Dempsey from "What About Me ?!" (see Mon/30); (8) Jean Seberg, up to no good in *Bonjour Tristesse* (see Fri/27)

VELVETEEN RABBIT PHOTO BY R.R. JONES

arts + culture

Mother Earth: MILF? Local products like (left to right) Jimmyjames' Form 2, Ecorotics Sliquid, wooden toys by NobEssence, and the Ecorotics GiGi are pleasing the ecologically-minded.



Do it naturally

Local ecosexuals bring sustainability to the bedroom

By Juliette Tang
culture@sfbg.com

SEX Future sexologists will pinpoint the 2000s as the decade in which the sex toy industry finally crawled from its toxic swamp toward the green light.

Before now, mainstream sex toys were garish in appearance, sloppily constructed, and intended to be dumped in a landfill after a few months of use. Made in shady overseas factories by exploited workers, many contained chemicals, like phthalates, that have been linked to cancer and were powered by frequently disposed-of batteries. Virtually nothing about the assembly or life cycle of the average sex toy indicated any consideration of consumer safety, labor standards, or environmental sustainability.

Fast-forward to today. Toys are available in a range of medical-grade, recyclable, and body-safe materials that don't threaten users with possible tumors. There are rechargeable, recyclable, hand-cranked, organic, or

solar-powered erotic accoutrements for the picking. A growing number of businesses manufacture locally. Retailers are using their influence to spread the natural sex toy word. And the products are actually selling.

The Bay Area has been pivotal in catalyzing these changes. Many of the most influential and promising environmentally-minded sex entrepreneurs, retailers, and advocates are based here — we house more green-compliant adult manufacturers than any other city. In a city where the word “sexual” is happily associated with innumerable prefixes — homo-, bi-, poly-, pan-, a-, omni- — we've earned a new variation: ecosexual.

If you've turned yourself on in the past 33 years, you probably know about **Good Vibrations** (www.goodvibes.com), the sex-toy juggernaut that evolved from a small women-owned cooperative into a worldwide phenomenon. I met with Carol Queen, PhD and staff sexologist, and Camilla Lombard, publicity manager, at Good Vibes' Polk Street retail location, where large posters announced a new “Ecorotic” line: “Have Sustainable

Sex! Kiss uninspired evenings goodbye!” The candy-colored Ecorotic toys, rechargeable and organic, occupied the most prominent display tables and cases.

Good Vibes has influenced some of the industry's most important ecosexual developments. In 2001, the popular German magazine *Stern* ran the first feature on the harmful effects phthalates in sex toys, and Queen recalled, “The [journalists] stopped at Good Vibrations on their way back from Asia, after having gone to enormous toy-factories in China and Hong Kong. They thought they were going to do a *Life* magazine-type spread on sex toy factories there. But their photographer was a medical doctor and when he smelled the air in the factories, he knew something was wrong. So they came to us the day after they got off the plane from Asia looking for alternatives. We started that conversation well over 10 years ago.” (More than 70 percent of the world's sex toys are still manufactured in China, where safety and environmental standards can be sketchy.)

Good Vibrations was among the first major retailers to phase phthalates out of their inventory, but they are, to this day, among the minority to do so. Included in this minority is **Libida** (www.libida.com), which like Good Vibrations is a local, women-centered adult e-boutique. Libida's founder, Petra Zebroff, has a doctor-

ate in human sexuality. (While most cities can't boast of a single sex shop with PhD-certified sexologists on staff, San Francisco, perhaps unsurprisingly has several). I asked Petroff for advice on choosing a safe product. She warned, “If you smell a strong chemical smell or it's unusually inexpensive — phthalates are the cheap way to make a rubber pliable — it probably contains materials that are not good for you or the environment.”

As an alternative, the staff at Libida and Good Vibes suggests silicone, a recyclable, hypoallergenic, and nonporous substance also used in cookware and medical devices. Both retailers stock products by **Vixen Creations** (www.vixencreations.com), a local woman-owned dildo company celebrating 17 successful years. Vixen develops and manufactures popular silicone toys at its San Francisco factory, where each toy is crafted by hand and given a lifetime warranty — something unprecedented in the field.

Like silicone, wood is used in body-safe and eco-conscious sex toys, but has the added benefit of being naturally beautiful. Founded in 2005, **NobEssence** (www.nobessence.com) sells handmade sculptural toys that resemble antique curios. CEO Jason Yoder has an environmentalist's background, having worked as an auditor for SA8000, a global accountability standard of ethical working condi-

tions. During a phone conversation, Yoder remarked, “We hold ourselves to that standard not because we want to *seem* greener but because it's self-evident that it's the right thing to do.” NobEssence sources sustainably farmed and harvested hardwood, and suppliers sign a code of conduct designating penalties for labor or ecological violations.

Borosilicate glass is another aesthetically pleasing material option. Sexual locavores who enjoyed the recent Dale Chihuly retrospective at the de Young Museum must visit **Glass Kandi** (569 Geary, SF, www.glassdildome.com), where each uniquely hand-blown toy is a gleaming parcel of sexy sui generis. “I have more glass dildos in my kitchen than I do in this store,” owner Samantha Liu told me mischievously. “I'd been using this stuff for years.” When I heard her say “kitchen,” my eyes instinctively fell upon her “Produce Collection”: halcyon dildos of garden-variety cucumbers, jalapenos, and bananas — plus a Chinese bitter melon and a cob of corn. “I've had people send me pictures with one of these in a fruit basket,” Liu said. Liu designs most of the toys herself and works with local glassblowers to materialize them into objects of desire. Borosilicate glass may not be the recyclable kind, but these crystalline baubles would be criminal to discard.

Stationary toys like glass and



Sun kicks: the Sola Vibe solar-powered g-spot vibrator.

wood dildos have their advantages, but sometimes it's helpful when a toy moves on your behalf. With unique technical innovations, two local companies, **JuicyLogic** (www.juicylogic.com) and **JimmyJane** (www.jimmyjane.com), have introduced impressive reinterpretations of the traditional vibrator, clearly illustrating that the demand for green solutions has never been higher than now.

JuicyLogic, started by Zebroff of Libida, is the company behind the only solar-powered vibrator on the market. "I started JuicyLogic in an ongoing effort to focus on finding and making green sex toys," she explained. "The idea of Sola Vibe came up when we found out that the only solar-powered vibrator on the market was being discontinued. We knew there was nothing else available, and we wanted to make sure solar power was an option for vibrator users." Like many green crusaders, Zebroff hopes to reduce battery waste. "The average person uses up eight batteries per year, leaving 2.4 billion batteries disposed of each year. I thought of how vibrators use batteries as their main source of power, and I felt an obligation to advocate for other sources of energy for vibrators." When the alternative source didn't seem to exist, she created it herself: a silicone vibrator equipped "with a solar panel containing 2.5 hours of vibrating bliss.

JimmyJane, like JuicyLogic, is an inventive young company. Founded in 2004 by Ethan Imboden, an industrial designer and engineer, JimmyJane is recognized as the industry's current technological leader. With patented external docking devices that power a lithium ion battery, JimmyJane's vibrators are sleeved in silicone, hygienically sealed, and fully operable three meters underwater, displaying a thoughtfulness of design, a mechanical know-how, and a cavalier extravagance that distinguish them

from others. JimmyJane just released the Form 2, a smaller vibrator using similar technology. The nifty items in the Form series have more functions than most cell phones and rival Apple products in sleekness of design. Why the detail? Imboden answered, "We realized early on that if JimmyJane is going to be a part of peoples' sexuality — because sexuality is such an intimate and a vulnerable aspect of our lives — there are a whole set of responsibilities that go with that. We don't market ourselves as an eco-company because for us, it's an assumption that that's our responsibility." They've certainly done their part: the Forms require not a single alkaline battery.

Thrillingly, the city's DIY-oriented sexual community is also producing ecosex craft innovations that are as groundbreaking as they are thought-provoking. **Madame Butterfly** (www.butterflyrope.com) is a textile artist who handspins bondage rope out of raw silk, bamboo, and other natural materials. On the more steampunk side of things, SFSU student **Martin Cooper** recently unveiled an attention-grabbing, water-powered fucking machine in a nine-foot wood and metal frame. If it looks a little medieval, well, that's part of the attraction.

Back at Good Vibrations, I asked Queen why San Francisco has become the crux of the ecosex movement. "It's the sex-positivity," she said. "I think it's because in the Bay Area — I hate the word 'normal' when talking about sex — but here this discussion is normalized in a different way than it is everywhere else." It's true that savvy entrepreneurs are just a small part of our larger, sex-positive culture. Still, the ecosexual movement may be the proof that our culture as a whole is pushing forward toward a more sustainable future. After all, everything starts with sex. **SFBG**

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Top image: Juniper | Sherry Plante. Courtesy of the artist.
Bottom image: Marc Bamuthi Joseph. Photo: Barbary Films

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Valley of the dolls

CULT HORROR Many babysitters had the bejesus scared out of them by the 1975 TV movie classic *Trilogy of Terror*, in which Karen Black is attacked by a "Zuni fetish doll" come to malevolent life. Yet among key 1970s horror films, this one inspired relatively little imitation, unless Chucky and myriad *Gremlins* knockoffs count. One exception, however, remains among those subterranean titles so improbable people don't quite believe it exists until they see it — then they can't believe what they're seeing. That would be *Black Devil Doll From Hell*, a no-budget camcorder wonder gone straight to video (and Hell!) in 1984.

It was produced, directed, written, scored, and edited — all very badly — by Philadelphia auteur Chester Novell Turner, whose whereabouts or even continued pulse no one seems sure about after he completed a second, even more obscure feature. (That 1987 horror omnibus, *Tales from the Quadead Zone*, is currently on YouTube. It's hypnotically dreadful but no *BDDFH*.)

Shirley L. (for Latanya) Jones, definitely not to be confused with the Partridge Family lady, plays a Marian the Librarian type who buys a ventriloquist-dummy-looking doll from a junk shop. It begins inserting itself into her hitherto virginal, God-fearing thoughts ... then into other places, barking some of the most ludicrously filthy dialogue in cinematic history.

Naturally, being pleased by a jive-talking misogynist puppet can't end well for our heroine. As if atoning for its own egregious sins, the film ends with an actual church ceremony whose sermonizing goes on even longer than its slug-slow opening credits. Stupefying, hilarious, endless (even at 70 minutes) and unforgettable, *Black Devil Doll from Hell* has inspired various tributes. My favorite written one is *Black Horror Movies.com*'s description: "The little train wreck that could."

Full-blown cinematic tribute — in comparatively glorious HD — just arrived on DVD after a couple years of inciting fanboy love and occasional outrage on the horror festival circuit. *Black Devil Doll* (2007) has puppet sex, wildly padded closing credits,



an animated prelude in which G turns to X ("Rated X by an all-white jury!" tipping hat to 1971's *Sweet Sweetback's Badasssss Song*), and significant acknowledgement of "breast augmentation by Dr. Leonard Gray of San Francisco." (No joke — he's got a Web site.)

Yup, this *Black Devil Doll* is local, shot in the East Bay by brothers Shawn and Jonathan Lewis, with multitasking cinematographer John Osteen. Antioch has never looked more ... Antioch. There, executed Black Power revolutionist and multiple rapist-murder of white chicks Mubia Abul-Jama is reincarnated as an evil doll fully kitted out in 1970s pimpwear and jiving potty mouth. (Before you get too offended, let us note here the wiseass creators are themselves African American.) He makes himself at home with chesty Heather, but turns homicidal once she invites over equally bimboicious pals Natasha, Candi, Buffi, and Brandi for an evening of wine coolers and Twister.

Those roles are played by thespians with names like Precious Cox, whom you probably won't be seeing at Berkeley Rep anytime soon. Nonetheless, this new *Doll* is enthusiastically finagled: even when the joke runs thin, all concerned bat it out of the park in terms of sheer energy, recalling Russ Meyer's turbo-charged expressions of knowingly absurd sexploitation. Turner's *Hell* was awesome for its ineptitude and unintentional humor. The Lewis' *Doll* is sheer intentional (albeit heterosexual) camp, joyous enough in its deliberate cheese and craftily rude dynamism to be equally hilarious in an entirely different way. (Dennis Harvey)

www.blackdevildoll.com

Once every two weeks

Tired of the same old writing at the same old sites? Try *Try*

By Johnny Ray Huston
johnny@sfbg.com

LIT I have a stack of *Try* magazines on my lap as I write this. The pages are white, marked by the black of letters and photocopied pen marks and the

gray shades of color photos or aged pages filtered through Xerox. Some of the pieces in issues are print-outs of e-mails, or maps of sites in Oakland going into foreclosure. Others are copied from typewritten pages — or bank receipts. There are numbered lists, unnumbered lists, exquisite corpses, poetic critiques of programs, hidden sonnets for the public, and mash notes from poet to poet. There are images of Peter Lorre, and images by Dean Smith. One of my favorite poems in *Try* is "Flipper Turns 25," by Alli Warren. Another, by Stan Apps, is partly about Big Star. One of my favorite issues has writing about *Contempt* (1963) and *Overboard* (1987). Cover stars include one of Jeff Koons' *Michael Jackson and Bubbles* sculptures, at least one member of Ralph Eugene Meatyard's Crater family, and an erect David Wojnarowicz wearing an Arthur Rimbaud mask. It was in *Try* that I learned that no book by Jack Spicer is under copyright. The names of the contributors to an issue of *Try* are usually found on or near the back cover.

SFBG Why Try?

Sara Larsen Working with what you have at hand. Just because we don't have much money, that doesn't mean we can't put out a magazine every two weeks or so. Also, we looked around us one day and realized we are surrounded by brilliant writers and artists. And that all of them really should know what the others are currently working on, that this knowing is generative and produces more work.

David Brazil We've seen so many people assume that it's impossible to get anything done in the arts without institutional support, grants, or other kinds of fundraising. We intentionally designed our project to be as inexpensive as possible to produce and also to be free. We're trying to give the lie to a whole set of assump-

tions — both about how something is made, and what it could be for.

SFBG How do you manage to print biweekly/bimonthly? How have *Try*'s content and the submissions changed over time (if they have changed)?

DB We usually manage to print by the seat of our pants. There's invariably some logistical or financial obstacle. We've tried to learn the lesson of incorporating setbacks as constraints governing the production of the product — a sort of chance operation. And as it's turned out, issues we've produced in this way have often been far better than what we imagined in the first place.

SFBG The particulars: when did you begin publishing *Try*, what are your frameworks or structures for it, and how many issues have you done to date? What do you like about the folded 8 1/2 by 14-inch (or 2 by 7-inch) format?

DB We began publishing *Try* in the spring of 2008 and developed our framework as we went along. We're in the habit of breaking rules as soon as it becomes apparent that they are rules, but we've done every issue staplebound on legal size paper, so that's become habitual. I'd guess we've done 28, but we date them rather than number them, so sometimes even we lose track.

SL The 8 1/2 x 14 paper we fold over to make *Try* gives a spacious page and it's easy — every copy store has it.

SFBG Do themes or similarities ever emerge within an issue due to happenstance?

DB As time has gone by and our slush pile has expanded, we've gotten into the habit of curating our issues around not themes exactly, but motifs, which can show up in subtle ways. The issues we're the most proud of end up harmonizing the work of the individual contributors and themselves forming an aesthetic whole.

SL Sometimes we'll know someone is coming to town to read and we'll solicit work from them and a number of poets who we think resonate with their work. And we'll throw in some surprises too — someone unexpected, or someone whose work is totally different from everything else in the issue.

SFBG Have you found out about any



TRY

From a Bay Area photocopier near you, the editors of and contributors to *Try* wage the war of ineluctability.

writers through their sending work unsolicited?

DB We've found many writers this way — and we encourage such submissions!

SFBG Who would you love to receive an unsolicited submission from?

DB and SL Lessee ... Bernadette Mayer, Susan Howe, Raymond Pettibon, Dennis Cooper, Bhanu Kapil, Will Alexander, Rob Fitterman, Samuel Delany, whoever's reading this ...

SFBG What motivates you to write?

DB Ineluctability.

SFBG Do you like photocopiers? What tips do you have for people who want to use them?

DB and SL Man, we fucking love photocopiers. And materiality. What is done by hand. We are not about the Internet. We are about a physical object that contains many people's work passing hand to hand.

DB My only real advice is, make sure to print a sample set before you run off 100 copies.

SL We are also not opposed at all to people borrowing their friends' copies of *Try*, bringing it to the copyshop themselves and making more. Not many people have thought to do this, surprisingly, but we'd love it if they did.

SFBG What are you obsessed with at the moment?

DB Obsolete technologies. Prophecy and the logos. Beethoven's Piano Sonatas. The contents of our next issue.

SL Quiet reading and writing time.



Try!



A Gnostic Miscellany

Being for the most part
Extracts from the Books of

The Saviour

To which are added Excerpts
from a Cognate Literature

Englished

With an Introduction

Cooking greens. Study groups.

SFBG Has the experience of putting together and distributing *Try* changed your view of writing in the Bay Area, and if so, how?

DB We've always thought of *Try* as an attempt to provide a mirror within which a very dynamic writing community may see itself — and, hopefully, be seen by future readers. If anything, we've become convinced in the past year that the local scene is even more vibrant and populous than we'd previously imagined, which is very hard to believe.

SFBG What are some of the more enigmatic or strange contributions you've received?

DB We've received bar reviews, anonymous cartoons, scribbles on napkins, ATM receipts, rejection letters from MFA writing programs, texts in braille, faxes from different time zones ... and lots and lots of amazing poetry.

SL We've also found on the ground or stuffed in library books drawings or pictures that have become our covers or part of an issue.

SFBG What would you like to see more of in *Try*?

DB We initially imagined *Try* as a testing ground for work still under-way, or else brand new, provisional, still-to-be-revised — and we'd still love to see more of that kind of writing. **SFBG**

Try is on hiatus until January 2010.
Write to *Try* at 3107 Ellis, Berkeley, CA 94703 or at trymagazine@gmail.com.



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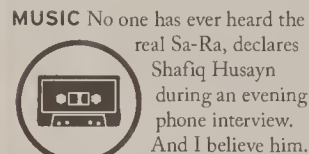
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Gone, here

The promises of yesterday and tomorrow
through Sa-Ra and Shafiq Husayn

By Mosi Reeves
arts@sfbg.com



MUSIC No one has ever heard the real Sa-Ra, declares Shafiq Husayn during an evening phone interview. And I believe him.

Formed in 2001 between L.A. musicians Om'mas Keith, Taz Arnold, and Husayn (a former rapper/producer in Ice-T's Rhyme Syndicate crew), Sa-Ra Creative Partners is more powerful as a myth than an actual group. It emerged in 2004 as part of Kanye West's ill-fated G.O.O.D. Music venture with Columbia, fomenting buzz for its never-released debut, *Black Fuzz*. After the group left the label, many fans falsely speculated that Sa-Ra had broken up, dissipating like a midnight dream.

Since then, Sa-Ra Creative Partners has issued two collections of songs, 2007's *The Hollywood Recordings* (Babygrande) and this year's *Nuclear Evolution: The Age of Love* (Ubiquity). The latter, a magnificent and powerful foray into drug and sex addiction, redemptive spirituality and love as a circadian rhythm, incorporates dozens of musicians both famous (Erykah Badu) and memora-

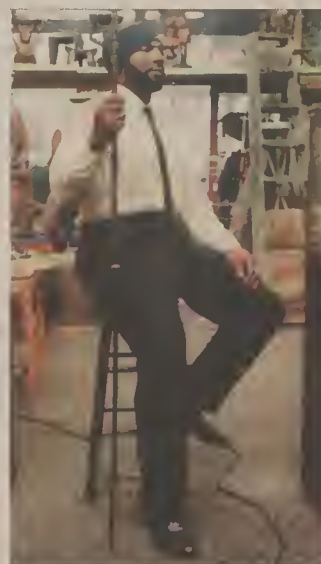
bly eccentric (Rozzi Daime). *Nuclear Evolution*, patched together from songs recorded over the past several years, triumphs in spite of its sporadic assembly.

But Husayn, who sometimes refers to himself and Sa-Ra as third-person entities, says he doesn't consider *Nuclear Evolution* a cohesive body of work. "Sa-Ra as a group has not released a debut album yet," he explains, perhaps perpetuating that myth himself. After all, wouldn't a "Sa-Ra" album be the same as "Sa-Ra Creative Partners"? "We're waiting for the right [distribution] situation to put it out. People are still sluggish, and not understanding." He adds, "What else do we have to do to show people that Sa-Ra is for real?"

So consider Husayn's recent *Shafiq 'En A-Free-Kah* a statement from a man in exile. He's grateful to work with Plug Research, an L.A. indie best known for developing new artists. He's also realistic about the small label's ability to promote his music. "A lot of fans don't even know that we have albums out," he rues.

Unlike the Sa-Ra Creative Partners collections, Husayn considers his solo debut a full-fledged philosophical treatise.

"Kah' in the ancient Kemet language means spirit. So to be



Read around the image —
now you know about Shafiq Husayn.

in the spirit of the Most High is infinite, it can't be circumscribed by anything dealing with time and space. Thoughts originate in the spirit realm. They don't originate on Earth," he explains. "So 'en a-free-kah' is a demonstration of using your higher self as a natural law. Or, as it is on Earth, shall it be in heaven, or as above shall be law, the unification of soul and mind, body and soul, all becoming one in a format of music. This is an album for the free nationals, meaning all in the international community who are not slaves, and when I say slaves, I mean not slaves in the mind, the ones that are open for a difference, for change. It is dedicated to the spirit of freedom."

It's to Husayn's credit that *Shafiq 'En A-Free-Kah* sounds more fun than a history lesson. It sparkles with allusions to Loft-era disco and French coos ("Le'Star") and bass-bottom blues modernized with clipped electronic edits ("Lil' Girl"). Protests against nuclear war ("Major Heavy") and fearless activism ("Rebel Soldier") play out against a fusillade of deep soul homage.

Sa-Ra may be the soul equivalent of DFA. While the home of LCD Soundsystem and Hercules and Love Affair rips off old Bohannon disco and Inner City techno tracks, Sa-Ra shamelessly references Sly & the Family Stone's *There's a Riot Going On* (1971, Epic). These reinventions soar through canny production tricks and fidelity toward the original's bright futurism, editing out any postmodern commentary. Husayn's "Changes," for example, revisits the same synthesized optimism elements as Stevie Wonder's *Talking Book* (1972, Tamla/Motown).

But while DFA rules the indie-dance world through a distribution deal with international entertainment conglomerate EMI, Sa-Ra languishes, forced to license projects with modest albeit sympathetic companies. Husayn explains that his group is waiting to partner with a powerful company (ostensibly a major label) before it presents the full Sa-Ra experience.

"Any time Sa-Ra puts some music out, it should be a big deal," he says. "But you can't know if it's a big deal if you don't even know it's available." Well, now you know. **SFBG**

21ST CENTURY FOX: WES ANDERSON STAGES A COMEBACK VIA ROALD DAHL

FILM A lot of people have been busting filmmaker Wes Anderson's proverbial chops lately, lambasting him for recent cinematic self-indulgences hewing dangerously close to self-parody (and in the case of 2007's *Darjeeling Limited*, I'm one of them).

Maybe he's been listening. Either way, his new animated film, *Fantastic Mr. Fox*, should keep the naysayer wolves at bay for a while — it's nothing short of a rollicking, deadpan-hilarious case study in artistic renewal.

While the movie's gorgeous autumnal color palette of saffron, ginger, cinnamon, and pomegranate recalls the Indian location of *Darjeeling*, Fox explodes that film's stagnant complacency. A kind of manimal inversion of Anderson's other heist movie, his debut feature *Bottle Rocket* (1996), his latest revels in ramshackle spontaneity and childlike charm without sacrificing his adult preoccupations.

Sporting a double-breasted corduroy suit and velvet pullover, Mr. Fox (George Clooney in full suave mode) is the essence of the old duality of man-fox conundrum. The ultimate impish rogue, what he might lack in competence, he makes up for in self-assured, foxlike élan. But Mr. Fox's true animal nature



The dapper Mr. Fox (George Clooney) in all his corduroy glory.

PHOTO COURTESY OF FOX SEARCHLIGHT PICTURES

has been compromised by domesticity. Forced to give up his chicken-stealing and killing ways by his wife (a subtly sly Meryl Streep), he's also stymied by his only son (Jason Schwartzman), an attention-starved, Max Fischer-esque oddball with a penchant for sporting a towel as a cape.

Based on Roald Dahl's beloved 1970 book, *Fantastic Mr. Fox* captures the essence of the source material but is still full of Anderson trademarks: meticulously staged mise en scène, bisected dollhouse-like sets, eccentric dysfunctional families coming to grips with their talent and success (or lack thereof).

And then there's that pesky, romantic death obsession. Sure the animals are cute, but at times the stop-motion animation lends them a singularly creepy subtext. Fox routinely flits around in scattershot directions, seemingly independent of body movement. The effect weirdly evokes those time-lapse shots of animals in rapid decay.

As Mr. Fox himself points out, these are "wild animals with true natures and pure talents" — talents that often involve *killing* one another. After a fatal showdown with a malevolent rat (Willem Dafoe), Fox waxes philosophic. "In the end, he's just another dead rat in a garbage pail behind a Chinese restaurant," he intones. It's possibly the most contextually stupefying, hilarious moment in a film teeming with them.

When Mr. Fox finally embraces his essential foxiness once again, ultimately succeeding in gaming the system (more or less), it feels like a victory for Anderson as well. After all, he's concocted a family film as slyly subversive as its titular character, and done so on his own terms. Let's hope it's in his nature to make more movies like this one. (**Michelle Devereaux**)
FANTASTIC MR. FOX opens Wed/25 in Bay Area theaters.

Revisiting the ReOrient

Golden Thread's festival of plays exploring the Middle East turns 10

By Robert Avila
arts@sfbg.com

THEATER It's the fall of 2001.



The Americans have arrived. The Taliban is, for the moment, displaced. A young Afghani woman named Alya (Sara

Razavi) stands in a burka, holding a suitcase. She's met by her older sister, Meena (Nora el Samahy), returned from England to fetch her. Meena wears a headscarf but leaves her face proudly, fearlessly uncovered. She speaks of the freedoms ahead of them, the chance to study, even to talk to men. Alya is scandalized and fascinated.

The two sisters go on to engage in petty quarrels, teasing. Meena calls the younger one a hedgehog, a familiar nickname apparently, while noting she's gained a woman's figure since Meena has been away. Alya complains of her aching back — the result, she claims, of quills sprouting along her spine. Meena tells her about being carried one night by a gallant English stranger, leaving her sister beside herself with moral outrage and prurient interest.

All the while, nearby, the body of a young American soldier (Basel Al-Naffouri) lies sprawled on a large pillow. He's soon on his feet — or socks rather, his boots having disappeared — ostensibly having slept off a night of revelry. Regarding the two young women in his room with some surprise, and self-congratulation, he confronts what he believes to be the previous night's "conquests." He also seems to think he's awoken in his mother's house in Gary, Ind. He shouts for his mother and wonders aloud where his shoes have gone, but his cries are literally bootless.

We appear to have wandered into a dream — but whose exactly? Naomi Wallace's *No Such Cold Thing* unsettles the ground beneath our feet much as her characters have found it vanishing beneath their own. The characters now meet on some existential plateau — pitched, dreamlike, somewhere between life and death — as Wallace expertly pinpoints the reality of war in the magical-surreal of dramatic imagination.

In a moment characterized by a decided lack of public antiwar



A soldier returns from front-line duty in Motti Lerner's *Coming Home*. | PHOTO BY GOHAR BARSEGHYAN

momentum around the continuing tragedy of U.S. involvement in Afghanistan, the world premiere of Wallace's *No Such Cold Thing* could not be timelier. Nor, for that matter, could it be a more apt play to lead off Golden Thread Productions' 10th anniversary edition of its ReOrient Festival, an annual cavalcade of short plays about the Middle East that has itself provided, in addition to a dependable variety of aesthetic pleasures, crucial space for public consideration and dialogue.

This year's anniversary program makes the most of that function with an accompanying two-day forum (Dec. 5-6 at Theatre Artaud) to include discussion panels, a book launch, an art exhibit, music and dance performances, and Golden Thread's first live internet-streamed play, *The Review*, written by GT stalwart Yussef El Guindi (*Back of the Throat*; *Jihad Jones and the Kalashnikov Babes*), featuring one actor in San Francisco and another in the Middle East.

In addition to Wallace's quietly striking world premiere — which finds a winning balance of playful insouciance and poignant understatement in the hands of director Bella Warda and her cast — the dramatic program includes eight more plays spread over two rotating series. Emphasizing highlights of previous years, ReOrient 2009's opening night program included a remounting of Betty Shamieh's *Taman*, directed by GT artistic director Torange

Yeghiazarian, a dual "monologue" from the perspective of a proud and embattled Palestinian woman, featuring el Samahy and Maryam Farnaz Rostami tastefully accompanied by percussionist Su Tang. It was followed by Yeghiazarian's own irreverently funny charmer, *Call Me Mehdi*, neatly directed by Arlene Hood, in which an Iranian American woman (Ahou Tabibzadeh, reprising her 2005 performance with aplomb) and her Farsi-challenged American husband (solid newcomer George Psarras) give late-night vent to some cross-cultural baggage. Finally, Motti Lerner's *Coming Home* (2003), well cast and sharply directed by Mark Routhier, provocatively unfolded the homecoming of a disturbed young Israeli soldier from the front lines of the occupation.

The second night's program (seen too late for review) is also full of some small gems, including two from El Guindi: his Cairo-centered adaptation of Chekhov's *A Marriage Proposal* and his 2007 *The Monologist Suffers Her Monologue* as well as the 1999 play from San Francisco-based filmmaker Kaveh Zahedi (*I Am Not a Sex Addict*) with the characteristically emphatic title, *I'm Not a Serial Killer*. **SFBG**

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Detective Dana Andrews is enthralled by a portrait of elusive Gene Tierney in Preminger's sleek noir, a study in duplicity that asks not just whodunit, but what "it" is. Featuring Clifton Webb and Vincent Price as preening rivals. Otto Preminger (U.S., 1944; 88 mins)

FALLEN ANGEL 8:50 PM

This follow-up to *Laura* trades the earlier film's gloss for lower-depths grit. Andrews drifts into a small town and into big trouble when his plans to finance a romance with Linda Darnell by marrying rich Alice Faye go awry. Otto Preminger (U.S., 1945; 98 mins)

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"[We] make as much noise as we can," says Japandroids' David Prowse, who happens to have the same name as the man who first gave physical form to Darth Vader.

Killer 'Droids

By Kimberly Chun
kimberly@sfbg.com

SONIC REDUCER What is a Japandroid? Sure, it sounds like a mashup of two monikers (Pleasedroids and Japanese Scream)

hatched by guitarist Brian King and drummer David Prowse when the Vancouver, B.C., twosome were dreaming up a Yeah Yeah Yeahs-style power trio back in '06. But I imagine it looks way cooler than your average Transformer, less like a toaster and more like an *Astro Boy*-style skin job. Or maybe it's a less humanoid rock 'n' roll machine — picture a R2D2 jukebox — generating a battering flurry of distortion and bashed-at beats that's less noisy, more melodic than No Age, and five times more buzz-saw aggro and dense than White Stripes.

But perhaps calling Japandroids machine-like goes too far. "That kind of indicates a certain efficiency that we don't have," Prowse demurs sweetly by phone from Somersville, Ohio. "There are a lot of kinks in the rock 'n' roll machine, though we're trying to get things done."

And right now the thing for Japandroids is a major drive south across the U.S. to St. Louis, Mo. "We're just driving for days — it's great, very scenic," Prowse observes.

"We're seeing every small town in America. It's like a dream."

Apparently the two 27-year-olds are living the dream: they've made the break out of Vancouver, which Prowse describes as "not necessarily a musician-friendly city," despite the presence of, for instance, the New Pornographers. The 'Droids got a major rocket-powered boost after some successful festival dates — one show at Pop Montreal led to the band signing with its current Canadian label Unfamiliar — and a rave review on Pitchfork.

"It's a weird form of tourism. You kind of get to see places," Prowse — far from jaded and still marveling at the reception the band received — says of the twosome's recent U.K. tour. "You get to see a bar in each city in the United Kingdom and then the spot where you get breakfast and few truck stops in between."

All this seems somewhat unexpected for the two friends, who met at the University of Victoria and formed the band post-college. At the risk of getting too reductionist, *Post-Nothing* (Unfamiliar/Polyvinyl) captures that moment of aimless fury, unbottled passion, and naked masculine innocence that comes after graduation, once you've fulfilled all your course requirements, done all that's expected, had your heart broken, and wondered what's next. It's worth asking — when everyone, postcollegiate or otherwise, appears to be wondering

what the 2010s will bring — what is "post-nothing" anyway?

"It's kind of a long-running gag at the labels of musical genres," Prowse explains. "A long time ago Brian started referring to our band as post-nothing on our MySpace bios and other places." Just don't lump them into the post-hardcore lot. "No, no," the drummer says almost apologetically. "We're too wimpy to be associated with that moniker."

Japandroids, it turns out, aren't easy to sum up — these 'Droids are too unpretentious and/or smart to peg themselves with any tag. Neither will Prowse acknowledge certain 1990s alt-rock affiliations you can hear bristling at the edges of the combo's sound — though both love the Sonics and McLusky and went through a mid-to-late '90s hip-hop phase. "Some songs sound like we're ripping off one band and then another one," Prowse confesses good-naturedly. "There's a bit of variety to our musical piracy."

Prowse, however, will cop to an anthemic quality in Japandroids' songs. "I think part of that comes from the fact that neither of us are super-confident singers, so we kind of belt it out," he explains. "It comes back to being a two-piece band — one of the things is to make as much noise as we can between the two of us." **SFBG**

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Punk-rock farewell

Recession sinks Annie's Social Club

By Cheryl Eddy
cheryl@sfbg.com

MUSIC In late October, I spent a particularly thrilling evening at Annie's Social Club, watching North Carolina-by-way-of-Venus band Valient Thorr fling copious sweat beads into a beer-soaked crowd. Annie's, one of my favorite spots in San Francisco, was the perfect setting for the show — cozy (but not cramped), dark and low-ceiling'd enough to feel like the coolest basement ever, and packed full of friendly punk and metal fans. On that night, the décor had been ghoulishly enhanced in honor of Halloween, complementing the bar's usual mise-en-scène — red lighting, a black-velvet painting collection, and ever-present horror and sci-fi flicks on the bar's TVs.

"I always tried to make it feel like an extension of my living room, where people could just come in and feel comfortable, no matter what scene they were in," says the joint's namesake, Annie Whiteside. On Nov. 13, Whiteside and co-owner Sean Kennedy announced, via the SF Indie List (where it was soon widely re-reported in local blogs and media), that Annie's Social Club would be closing New Year's Eve. Though the posting didn't offer a reason, Whiteside is forthright in her explanation.

"The recession just got the best of us. We tried really hard to keep the place going, but with the recession the last two years it's just been really hard on us," she says. "The overhead in San Francisco is so high, and our mission was really to support

small bands and small touring bands, and keep our cover low and keep our drink prices low. Try as we might, we still just couldn't cover the bills."

Annie's Social Club opened at Fifth and Folsom streets (site of the storied CW Saloon, which closed in 2002) in 2006. Prior to that, Whiteside had operated Annie's Cocktail Lounge, a little further South of Market, for seven years. Annie's Social Club built off Whitehead's experience working at Slim's and other local music venues; besides bands, Annie's hosted rock n' roll karaoke, stand-up comedy, and burlesque shows.

"It's a community of people I really liked supporting and being part of," Whiteside says. She's especially upset about saying goodbye to her employees, who'll all be out of jobs come 2010.

"I feel so badly that they are all gonna be out of work at the beginning of the year, which is a horrible time to look for work," she says. "So anybody out there who wants a good staff, I got a great staff."

Add Shawn Phillips, who books metal shows at Annie's and other venues under the moniker Whore for Satan, to the list of folks who're sad to see the club close.

"It took a special person like Annie to bring back the old CW Saloon format when she reopened it as Annie's Social Club," he says. "Those people are few and far between these days. Annie's was a home away from home for a lot of people."

Whiteside, who says she hasn't met the incoming occupants of Fifth and Folsom, didn't want to comment on the future of the space. It doesn't seem likely, though, that raucous noise will be part of its milieu. Phillips points to clubs like Thee



Say it ain't so: Punk, metal, and karaoke mainstay Annie's Social Club is closing on New Year's Eve.

Parkside, El Rio, the Knockout, and the Hemlock as being well-positioned to help fill the void after Annie's shuts its doors.

"The live music scene in SF may miss its footing in the pit and land on its ass for a second, but we'll pick it up, someone will give it its shoe back and it'll keep going," he says.

Whiteside, too, will keep going — she hopes to eventually regroup and open "bar No. 3" if and when the economy ever turns around. For now, she's grateful that Annie's had such a great four-year run.

"It's been a lot of fun," she says. "I want to thank all the bands and other performers and staff and customers for supporting us for as long as they did. Believe me, I cried a lot of tears when we had to make this decision. I feel like I'm losing a member of my family. It's been really hard. I'm sure some people don't care, but the people who do care, care a lot — and that has meant a lot to me." **SFBG**

www.anniesocialclub.com

SONGS OF NORWAY: ANNIE'S DON'T STOP BRINGS THE PERFECT POP

MUSIC Hey Annie fans, relax. How many pop princesses are savvy enough to begin the intro verse of an album's kickoff song with a couplet that casually and subtly incorporates the titles of Shannon's "Let the Music Play" and Chaka Khan's "I Feel for You"? Years in the making, *Don't Stop* (Smalltown Supersound) has gone through more permutations than a combinatorics expert could comprehend, yet our girl brings the goods — the first seven songs are quip-sharp, catwalk-strut perfection, especially the initial one-two-three punch. The opener brings its introductory marching band motif back around at the climax with a potency that *Tusk*-era Fleetwood Mac might envy. "My Love is Better" is so sassy it's funny, and so catchy it's near fatal. Resplendently melancholic, "Bad Times" matches the femme finesse of Saint Etienne's best uptempo moments and the melodicism of Johnny Marr and Kirsty MacColl's peak collabos.

The higher Annie's feather-light voice soars, the deeper the undertow of sadness in her words, and in that regard, "Bad Times" is her second album's "Heartbeat." It might not become everyone's pop song of the year the way her "Heartbeat" so obviously ruled 2004, but that's only because it's a little too introverted. If anything, it's more sublime.

There are some interesting subtexts or subplots at play in *Don't Stop*. One is its meta-pop aspect: at least a few songs address fellow songwriters and pop stars. "I Don't Like Your Band" delivers a series of conciliatory kiss-offs and pieces of advice. This gambit would be deadly if Annie wasn't on point, but she serves up immaculate wit and melody. (Robyn has to admire this track.) "Songs Remind Me of You" flips the Casey Kasem-era Top 40 conceit of an old song conjuring memory of an old love — in this case, Annie wonders if the pop prince or princess she's singing to is haunted by his or her past creations when they materialize from a nearby radio.

That "his or her" is worth noting, because Annie has almost never added gender-specific touches to her songs. For sure, when she's put together a put-down lyric, it's easy to imagine a boyish man on the receiving end. But *Don't Stop*'s one plaintive ode to a particular person, "Marie Cherie," addresses an ill-fated girl "who never made her sweet 16." Some unimaginable yet just-right marriage between Claudine Longet and P.J. Harvey's "Down by the Water," it's as seductively Sapphic — and remote — as a daughters of darkness fantasy. Annie at her best: more than strong enough for a man, but made for a woman. (Johnny Ray Huston)



Hey Annie, didn't thespian Taryn Manning come up with a similar hand-eye gesture for her band Boomkat?



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ARTS + CULTURE

Pray tell

Oh My God?'s hollow spiritualism

By Dennis Harvey
arts@sfbg.com

FILM *Oh My God?* took the words right outta my mouth about 10 minutes in. It was then clear this "multicultural spiritual quest" about religion worldwide



illustrated the three worst trends in contemporary nonfiction filmmaking: the gratuitously first person vanity project; the *Koyaanisqatsi* (1982) school of globetrotting coffee-table pictorialism; and the "These are important questions. Let's ask a celebrity for answers!" tactic.

Shot in 23 countries, *God?*'s luxury do-gooderism might not compensate for its carbon imprint in any judgmental afterlife. The opening montage of Stuff 'Round the World is meant to dazzle with the breadth of human experience. Instead, such expensive flash raises a red flag: who funded this? De Beers? Exxon Mobil?

Perhaps writer-producer-director Peter Rodger did himself, being maestro of "numerous car, clothing, and cosmetics companies' print and commercial campaigns in over 40 countries." That explains a lot. The world is so cluttered with striking images — MTV, advertising, and computer graphics have rendered mere visual brilliance trivial. What's rare now is the providing of context that makes a picture meaningful.

"Truth is being diluted by too many voices all keen to reference the name of God. But what exactly is God? I decided to go around the world and ask people what they think," Rodger says at the start. Albeit not before Hugh Jackman has brushed his chestnut mane back to announce "God is unexplainable!" Whoa. Why is *he* here? Rodger presumably lives in that fabulous A-list bubble where success is understood to impart wisdom. Because what can't money buy?

Oh My God? also includes philosophic two cents from Baz Luhrmann, Seal, Ringo Starr, HRH Princess Michael of Kent, and Sir Bob Geldof. (What, no Bono?) These celebs have zero special to say, but are top-billed — unlike the spiritual leaders, leading academics, and mere proles whose profundities were likely left on the cutting-room floor.

The movie does have plenty of time for Peter Rodger, our intrepid



A Maasai warrior: "very colorful."

host for no obvious reason. Surely it doesn't require his onscreen presence to ask questions like "If God really does exist, why does he permit so much suffering in the world?" We certainly don't need him to call lingering Katrina devastation "pretty sad," a sentiment as trite as the quick cutaway from some New Orleans kids' very moving statements is offensive.

Shooting with a real eye for travelogue imagery (sometimes at actual tourist events), Rodgers reduces animal-sacrificing African Maasai tribalists ("very colorful people"), Arizona Native Americans (tribe unidentified), Balinese Hindu priests, and more to exotic dress extras in a 93-minute music video scored by Alexander van Bubenheim as one long world beat mixtape. Tonal slants are predictable: born-again Texans = funny/bad; Tibetan monks = serene/good. OMG indeed.

As in so much human history, the use and abuse of religious ideas now urgently affects us all. Rabbi Yitzchok Adlerstein notes (in a rare moment of permitted garrulousness), "The problem with religion today is that there's just enough of it for people to learn to hate each other, but not enough to learn to love each other."

Yet *Oh My God?*'s Babel of glancingly sampled opinions is just more contradictory noise — a pu pu platter of empty-calorie pictorialism and half-formed big questions at no risk of meaningful exploration. Like that modern lit classic *Eat Pray Love*, it wrassles eternal issues of being and meaning into the feel-good hollow address of rich people's problems. **SFBG**

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Talkin' turkey with (clockwise from top right) Joker, Sergio Fedasz of Go Bang!, Monistat the Chaser, and Lowdown's Roost Uno.

Trimmings

By Marke B.
superego@sfbg.com

SUPER EGO Child, there is no better place to digest your Thanksgiving giblets than a leather bar. (For all my non-homo homies and vegan amigos, meet me at the rather hopping Mission Hill Saloon — 491 Potrero, SF — for some cheap après-pie Chimay. I'll bring the family-recovery Vicodin. Is Vicodin vegan? Anyway.) Hunky and slightly distressed-skin leather queens will actually *cruise the holiday fat* off those chunky drumsticks poking through your peek-a-boo chaps with their hungry, hungry, laser-beam eyes. And let's not even get into all the "stuffing" double-entendres here because what do I look like, an anal-leather-metaphorologist? Gag, not hardly.

But say, what's better than a leather bar? *Saw VII: Lady Gaga*? Nah, it's several leather bars — which is why I'm harnessing your attention to the upcoming Folsom Friday dead-cow spectacular, hosted by the *chacondo* folks of SoMa enclave Truck. Board the free shuttle there and get carted to such dark and lovely glories as Chaps, Lone Star Saloon, Powerhouse, Mr. S, Blow Buddies, and Off Ramp Leather to get you good and plucked. I'm not sure why the juicy Hole in the Wall and Eagle Tavern aren't on the list, but the whole man-megillah's a testament to our thriving leather scene, once thought strangled by the Web's insidious tentacles. Flog that bird!

FOLSOM FRIDAY Fri/27, 9 p.m., free. Truck, 1900 Folsom, SF. www.folsomfriday.com

DARK SPARKLE Goths — always in fashion because they're above it. They're even immune to hiatuses, as the 10th anniversary fete for this once-regular, now-rare goth-glam jamboree attests. Return from the grave to rock's frigid underside with DJs Miz Margo and Sage. Wed/25, 10 p.m., \$5. Café Ou Nord, 2170 Market, SF. www.darksarkle.com

NEXTAID BENEFIT World AIDS Day is Dec. 1, and incredibly on-top charity NextAid (www.nextaid.org) is rolling out a ton of worldwide benefit parties, starting with an all-star bonanza here, with long-standing L.A. techno king D:Fuse, Sen-Sei, Rooz, and Fil Latorre. Wed/25, 9 p.m., \$15. Supperclub, 657 Harrison, SF. www.supperclub.com

BASSGIVING A gaggle of local woofer gobblers of all bass styles invades Paradise Lounge to sauce your canned cranberries. Ginsu-wielders include Smoove, Mozaic, Influence, Uncle Larry, Cruz, and Antibiotik. Wed/25, 9 p.m.–3 a.m., \$5. Paradise Lounge, 1501 Folsom, SF. www.paradisef.com

JOKER Poor Joker. This year, the young Bristol, U.K., phenom tried to start a more melodic "purple" dubstep movement to get more women on the dance floor — and was immediately accused of stereotyping. Truth is, he's got killer bass instincts and soulful taste, a rare combination these days

— as rare as women on the dubstep dance floor, in fact. With Lazer Sword, an-ten-nae, and loads more. Fri/27, 10 p.m.–late, \$10. 103 Harriet, SF. www.1015.com

GO BANG! Pop your cork early this year, love. All-star disco DJ dream team Sergio Fedasz, Stanley Chilidog, Nickie B., Flight, and door-slut Stephen You Guys! are celebrating one year of monthly high-hat spritz at Deco. Plus: Ken Vulsion of Honey Soundsystem and Disochorror.com's Ash Williams, who'll be offering a "Cosmic Beardo Lift-Off Set." Sat/28, 9 p.m.–late, \$5. Deco, 510 Larkin, SF

LOWDOWN Hall and Oates meet hyphy classics in the crunktastic mashup universe of DJ Roots Uno. He's the house decks wrecker at the new weekly Sunday joint from the too-high LOW SF kids who, when they're not peeing in someone's swanky pool, are keeping the electro-disco dream alive. Sundays, 9 p.m., free. 0elirium, 3139 16th St., SF. www.lowsf.com

CHASER I finally have to put in a good word for my favorite shady lady Monistat's Tuesday night drag cataclysm at EndUp. (EndUp just turned 36! Where have all the flowers gone?) Every week brings a more thrillingly horrifying theme, with outré performances, rotating DJs, and a bountiful bouquet of mayhem. Outwit, outplay, outlast. Tuesdays, 10 p.m., \$5. EndUp, 401 Sixth St., SF. www.endup.com **SFSG**

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11/26 CLOSED THANKSGIVING

FRI 11/27 5:30 FREE OYSTERS ON THE 1/2 SHELL 6PM-2AM DJ CARMEN MIRANDA (POP/DISCO/FUNK) NOS 7:30 RED HOTS BURLESQUE 9PM TRAGIK, LOS RAKAS, SHINE FRESH (ELECTRO, SYNTH, POP) \$10

SAT 11/28 3PM MANGO 9PM JIMMY 2 TIMES, BAMBOO SHOOTS, TWO TIMIN HUSSIES (SKA/POP/ALT/PUNK) \$7

MON 11/30 DDLLAR DAYS \$1 PBR/\$2 WELL 7PM BUILD THEM TO BREAK, SELF CENTERED, BULLET VIBE (ROCK/POP ROCK)\$5 9PM RADICAL VINYL - DJ'S SPIN WHATEVER THEY WANT NOS 7PM SWING GOTH 8PM BLAIR AND THE BOY-FRIENDS, ERIC MASKOL (SINGER/SONGWRITER) NOS

TUE 12/1

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11.25 W MONTUNO SWING LIVE SALSA & DANCE LESSONS

Th 11.26 HAPPY HOLIDAYS!

11.27 F ICOR & THE RED ELVISES ADV TIX AT TICKETWEB.COM

11.28 Sa DJ WONWAY POSIBAL HIP HOP, R&B, OLD SCHOOL

11.29 Su "KING OF KING'S" DJ'S SMOKE ONE, DANCE-1 ROOTS, REGGAE, DANCEHALL

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FRIDAY 11/27 - SATURDAY 11/28 LIVE CD RECORDING! FROM COMEDY CENTRAL AND THE KAMAUBELL CURVE W. KAMAUBELL KEVIN AVERY, EDWIN LI

TUESDAY 12/1 COMEDY ALLSTARS ROBERT MAC, KIRK MCHEVRY SAL CALANMI, JOE MCVEN

WEDNESDAY 12/2 - SATURDAY 12/5 FROM LETTERMAN, COMAN, KIMMEL AND COMEDY CENTRAL TED ALEXANDRO JULIAN MCCULLOUGH, JOE MCVEN

WEDNESDAY 12/9 - SATURDAY 12/12 "THE GREATEST AMERICAN STORYTELLER" RON SHOCK IASON DOWNS, KEVIN MUMROE

SATURDAY 12/26 - SUNDAY 12/27 THE PITBULL OF COMEDY IS BACK! BOBBY SLAYTON ROBERT DUCHAINE, BIC AL CONZALES

THURSDAY 12/31 - SATURDAY 1/2 NEW YEAR'S EVE! GREG PROOPS TONY CASHIN, NICO SANTOS

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Vinyl
Rondo Brothers Monophones
WED NOV 25th
doors 8:30 \$15

KARL DENSON'S TINY UNIVERSE
FRI NOV 27th
SAT NOV 28th
doors 8:30 \$25

CHRISTMAS TOUR
ANDREW BELLE ERIN MCCARLEY ANDY DAVIS KS RHOADES
TRENT DABBS KATIE HERZIG TYLER JAMES JEREMY LISTER
BUTTERFLY BOUCHER MATTHEW PERRYMAN/WES
WED DEC 2nd
doors 7:30 \$13 ADV \$15 DOOR

DRAGON SMOKE
FEAT. ERIC LINDELL ROBERT MERCURIO STANTON MOORE & IVAN NEVILLE
FRI DEC 4th
doors 8:30 \$30

INDIE-MART
HOLIDAY!
SAT DEC 5th
doors 5PM FREE!

Rosie Thomas
Josh Ottum
WED DEC 9th
doors 7:30 \$15

THU 12.3/ DOORS 7:30/ \$20 GA • \$35 VIP
BUILDON PRESENTS
A HOLIDAY BENEFIT: MUSIC FOR THE KIDS
THE GREASE TRAPS
THU 12.10/ DOORS 7:30/ \$13 ADV • \$15 DOOR
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WOODEN SHIPS • COLOSSAL YES
FRI 12.11/ DOORS 8:30/ \$20
JOURNEY TO THE CENTER OF THE WREATH
HUT AT THE HUT IX
JOURNEY UNAUTHORIZED
SAT 12.12/ DOORS 8:30/ \$20
GARAGE À TROIS
FEAT. STANTON MOORE, SKERIK, MIKE DILLON & MARCO BENEVENTO
DJ DAN PROTHERO
TUE 12.15/ DOORS 7:30/ \$15
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MON: Breakdancing 7:30pm - 10pm
WED: Tango Unbound 8pm - 12am
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THURSDAY NOV. 26
THANKSGIVING DAY OPEN 8PM
FRIDAY NOV. 27
DJ SCHROBI GIRL (MUNICH)
SATURDAY NOV. 28
HBO BOXING 6PM NO COVER
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WED NOV 25
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open 2pm
DEAD TURKEYS
9pm
FRI NOV 27
THE SAD BASTARDS
10pm
SAT NOV 28
THE BACK PAGES
10pm
SUN NOV 29
CRAIC HOUSE
(Rockabilly Irish Punk LA) 6pm
HACKVILLE JACKS
10pm
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MUSIC LISTINGS



Big Sandy and His Fly-Rite Boys bring Western swing to the Uptown Sat/29.

Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, and the Thanksgiving holiday falls within this week, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

RedWine Social Oalva, 9pm-2am, free. DJ TophOne and guests spin outernational funk and get drunk.
Respect Wednesdays End Up, 10pm, \$. Rotating DJs Oaddy Rolo, Young Fyah, Irie Oole, I-Vier, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.
Synchronize II Pirata, 2007 16th St., (415) 626-2626, 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

WEDNESDAY 25

ROCK/BLUES/HIP-HOP

Deastro, Max Tundra, White Cloud Bottom of the Hill, 9pm, \$14.
Del Tha Funky Homosapien, Bukue One, Serendipity Project, Hopie Spitshard Great American Music Hall, 9pm, \$22.
Dubstar, Equipto, Bored Stiff El Rio, 8pm, \$10.
Shane Dwight Biscuits and Blues, 8pm, \$15.
Laudanum, Black Ganton, Lethe, Worm Ouborobos Annie's Social Club, 9pm, \$7.
Joe Perry Fillmore, 8pm, \$39.50.
Psychic Reality, Sex Worker, Jealousy Hemlock Tavern, 9pm, \$6.
Shantytown, Whiskey Pills Fiasco Red Devil Lounge, 8pm, \$8.
Vader, Decrepit Birth, Amenta, Warbringer, Augury DNA Lounge, 8pm, \$24.
Vinyl, Rondo Brothers, Monophones Independent, 9pm, \$15.

JAZZ/NEW MUSIC

Michael Chase Rite Spot, 2099 Folsom, SF; (415) 552-6066, 9pm, free.
Ben Marcato and the Mondo Combo Top of the Mark, 7:30pm, \$10.
Marcus Shelby Jazz Jam Revolution Café, 3248 22nd St, SF; (415) 642-0474, 8:45pm, free.
Cat's Corner Savanna Jazz, 7pm, \$5-10.
Tin Cup Serenade Le Colonial, 20 Cosmo Place, SF; (415) 931-3600, 7pm, free.

FOLK/WORLD/COUNTRY

Richard Bean and Sapo, Manzo, Machala Slim's, 8pm, \$13.
Brent Jordan Plough and Stars, 9pm.
Diana Gamero, Makru Peña Pachamama, 1630 Powell, SF; (415) 646-0018, 8pm, \$10-12.
Gaucha, Michael Abraham Jazz Session Amnesia, 8pm, free.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro; www.bootycallwednesdays.com, 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Club Shutter Elbo Room, 10pm, \$. Goth with DJs Nako, Omar, and Justin.
Dark Sparkle Café du Nord, 10pm, \$. Ten-year anniversary of the dance/electronic/glam party.
Fringe Madrone Art Bar, 9pm, free. With DJs subOctave and Blondie K mixing indie music videos.
Hands Down! Bar on Church, 9pm, free. With DJs Klaksaarb, Mykill, and guests spinning indie, electro, house, and bangers.
Jam Wednesday Infusion Lounge, 10pm, free.
OJ Slick Dee.
Qoöl 111 Minna Gallery, 5-10pm, \$. Pan-techno lounge with DJs Spesh, Gil, Hyper O, and Jondl.

THURSDAY 26

JAZZ/NEW MUSIC

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800, 7:30pm, free.
Laurent Fourgo Le Colonial, 20 Cosmo Place, SF; (415) 931-3600, 7:30pm, free.
Michael Gold Socha Café, 323S Mission, SF; (415) 643-6848, 8:30pm.
Marlina Teich Trio Brickhouse, 426 Brannan, SF; (415) 820-1595, 7-10pm, free.
Stompy Jones Top of the Mark, 7:30pm, \$10.

DANCE CLUBS

Afrolicious Elbo Room, 9:30pm, \$5-6. DJs Pleasurmaker, Señor Oz, J Elrod, and 8 Lee spin Afrobeat, Tropicália, electro, samba, and funk.
Caribbean Connection Little Baobab, 3388 19th St; 643-3558, 10pm, \$. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.
DJ Carolyn Keady Hemlock Tavern, 9pm, free.
Drop the Pressure Underground SF, 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
Funky Rewind Skylark, 9pm, free. DJ Kung Fu Chris, MAKossa, and rotating guest DJs spin heavy funk breaks, early hip-hop, boogie, and classic Jamaican riddims.
Gymnasium Matador, 10 6th St., SF; (415) 863-4629, 9pm, free. With DJ Violent Vickie and guests spinning electro, hip hop, and disco.
Heat Icon Ultra Lounge, 10pm, free. Hip-hop, R&B, reggae, and soul.
Kick It Bar on Church, 9pm. Hip-hop with DJ Jorge Terez.
Koko Puffs Koko Cocktails, 1060 Geary; 885-4788, 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.
Late Night Thanksgiving Bingotopia Knockout, 9pm-midnight. Play for drinks, dignity, and dorky prizes with host Yule Be Sorry.
Meat DNA Lounge, 9:30pm, \$2-5. Industrial with BaconMonkey, Netik, and Chaank.
Mestiza Bollywood Café, 3376 19th St., SF; (415) 970-0362, 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Ota.
Popsene 330 Rich, 10pm, \$10. Rotating DJs spinning indie, Britpop, electro, new wave, and post-punk.
Represent Icon Lounge, 10pm, \$. With Resident DJ Ren the Vinyl Archaeologist and guest.
Solid Club Six, 9pm, \$. With resident DJ Oaddy Rolo and rotating DJs Mpenzi, Shortkut, Polo Mo'qz and Faze spinning roots, reggae, and dancehall.

FRIDAY 27

ROCK/BLUES/HIP-HOP

Hatebreed, Trivium, Cannibal Corpse, Chimaira, Unerth Warfield. 9pm, \$30. Also with Whitechapel, Born of Osiris, Hate Eternal, and Dirge Within.
Hoptown, Fancy Dan Band, Elektrik Sunset, Andy Mason Hotel Utah. 9pm, \$6.
Karl Denson's Tiny Universe, Robert Walter's 20th Congress Independent. 9pm, \$25.
DJ Lebowitz Madrone Art Bar. 6-9pm, free.
Lilofee, Danny James and Pear, Ferocious Few Hemlock Tavern. 9:30pm, \$7.
Bobby Long Elbo Room. 7:30pm, \$15.
Norma Jean, Horse the Band, Chariot, Arsonists Get All the Girls Slim's. 7:30pm, \$17.
Peaches, Amanda Blank Regency Ballroom.

9pm, \$27.
EC Scott Biscuits and Blues. B and 10pm, \$20.
Simian Mobile Disco, JOH and Dave P Mezzanine. 9pm, \$25.
Dave Smallen, Soft White Sixties, Lite Brite Bottom of the Hill. 9:30pm, \$12.
Stereo Freakout, Nuck Fu, Benvenue, Amphy Hostile ONA Lounge. 5:30pm, \$12. Also with Cires, Dear Sincerely, Faded, Wee the Band, Vague Blur, and Exit 27.
Stone Vengeance, Proffessor, Space Vacation, Holy Grail Annie's Social Club. 9pm, \$8.
Toots and the Maytals, Ray Fresco Fillmore. 9pm, \$26.
Tragik El Rio. 10pm, \$10.
Gaby V, Trevor Garrod, Matt Layton Red Devil Lounge. 8pm, \$10.

BAY AREA
Laurie Berkner Band Paramount Theatre. 11am, \$25.

Lovemakers, Silverswans, Chambers Uptown. 9pm, \$15.

JAZZ/NEW MUSIC

Audium 9 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15.
Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Books, Manning Kasson Darter Noe Valley Ministry. 1021 Sanchez, SF; www.noevalleymusicseries.com. 8:15pm, \$18.
Terrence Brewer Shanghai 1930. 7:30pm, free.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 8pm, free.
Lucid Lovers Rex Hotel, 562 Sutter, SF; (415) 433-4434. 6-8pm.
Savanna Jazz Trio Savanna Jazz. 8pm, \$5.
Tuck and Patti Yoshi's San Francisco. B and 10pm, \$22.

FOLK/WORLD/COUNTRY

Makru Revolution Café, 324B 22nd St, SF; (415) 642-0474. 8:45pm, free.
Pine Box Boys, Trainwreck Riders, Earl Brothers, Mighty Crows Café du Nord. 8pm, \$15.
Rob Relch and Craig Ventresco Amnesia. 7pm, free.
Savoy Family Cajun Band Great American Music Hall. 9pm, \$20.
Isaac Schwartz Socha Café, 3235 Mission, SF; (415) 643-6848. 8:30pm.
Joe "Kimo" West with Patrick Londeza Union Room at Biscuits and Blues. 8:30pm, \$10.

DANCE CLUBS

Activate! Lookout, 3600 16th St; (415) 431-0306. 9pm, \$3. Face your demigods and demons at this Red Bull-fueled party.
Alcoholocaust Presents Riptide Tavern. 9pm,

free. DJ What's His Fuck spins old-school punk and other gems.
Bar on Church 9pm. Rotating DJs Zax, Zhaldee, and Nuxx.
Biscuits and Gravy Elbo Room. 10pm, free.
Hip-hop, funk, reggae, and salsa with DJs Vinnie Esparza and B-Cause.
Blow Up Rickshaw Stop. 10pm, \$15. With DJs Jeffrey Paradise and Richie Panic spinning dance music.
Exhale, Fridays Project One Gallery, 251 Rhode Island; (415) 465-2129. 8pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.
Fat Stack Fridays Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. With rotating DJs Romanowski, B-Love, Tomas, Toph One, and Vinnie Esparza.
Gay Asian Paradise Club Eight, 1151 Folsom, CONTINUES ON PAGE 30 >>

AMOEBAS
LIVE SHOWS CALENDAR

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JOE PERRY

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DOORS 8 / SHOW 9 • \$20.00
TOOTS & THE MAYTALS
REY FRESCO

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DOORS 7 / SHOW 8 • \$51.50
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THU, DECEMBER 17
EARLY SHOW DOORS 6 / SHOW 7 • \$22.50
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TAPING OF HIS SECOND HOUR LONG COMEDY CENTRAL SPECIAL

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MONDAY, DECEMBER 28
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RAILROAD EARTH
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DJ CHOICE: SPINNING 80S AND ALT-ROCK!

WEB OF SOUND 9PM
60S PSYCH, FREAKOUT, GARAGE & SOUL
W/ DJ JACKIE SUGARLUMPS

FRIDAY NOVEMBER 27
EVERY FRIDAY AT 10PM, \$5
LOOSE JOINTS!
W/ DJS THOM THUMP, DAMON BELL & CENTIPEDE
FUNK/SOUL/HIPHOP/AFRO-BEAT & MORE

SATURDAY NOVEMBER 28 7:30PM. \$7
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EL SUPERRITMO
WITH ROGER MAS AND EL KOOL KYLE
CUMBIA/DANCEHALL/SALSA/HIPHOP

SUNDAY NOVEMBER 29 7:30PM. \$7
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THE BANG

MONDAY NOVEMBER 30 7:30PM. NO COVER
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CARROLL ASHBY, EUGENE WATSON, TOM GREISSER, AMBER LAMPRECHT, CHRISTIAN BURNS, KARA OAVIS, JEAN PAUL WEAVER, JANINE TRINIDAD & SPECIAL GUESTS

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Wed, Thurs, November 25, 26
Late show added on Wednesday, 10pm!
Open Thanksgiving Night!

this week!
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CUBAN BANDS ARE BACK!
HISTORIC FIRST RUN!
First Stateside Appearance Since 1933!

Fri, Sat, Sun, November 27, 28, 29
A Thanksgiving Tradition...
this weekend!
TUCK & PATTI

Sat, November 28
(11:59pm, Late Show)
this weekend!
ZION-I

next week!
Mon, November 30
WOBBLY WORLD

next week!
Tues, December 1
JAZZSCHOOL INSTITUTE
ADVANCED JAZZ WORKSHOP
under the direction of Michael Zilber
lecturing Michael Zilber, Peter Horvath, John Shifflett, Jason Lewis

Wed, December 2
(8pm, Early Show)
ALASDAIR FRASER & NATALIE HAAS

Wed, December 2
(10:30pm, Late Show)
Jazz Mafia Presents:
REALISTIC ORCHESTRA

Thurs, Fri, Sat, Sun
December 3, 4, 5, 6
Thurs/Sun - Seated
Fri/Saturday - Open Dance Floor
GOAPELE

Mon, December 7
KDFC In The Clubs Presents:
CHRISTOPHER O'RILEY
performing the music of Radiohead, R.E.M., Nick Drake and more

Late Night Live! Every Tuesday 9:30pm - late, \$5 Cover

Wed, November 25 tonight!
DANNY LOZADA

Fri, Sat, Sun, November 27, 28, 29
Three Special Nights with...
JOE SAMPLE
& **LALAH HATHAWAY REUNITED!**

Mon, November 30
MO'ROCKIN PROJECT

Jazz 911
Tues, December 1
KCSM Holiday Rent Party! with
KIM NALLEY, MIKE LIPSKIN
and **LAVAY SMITH & HER RED**
HOT SKILLET LICKERS,
THE BEBOP SANTA CLAUS
and surprise guests.

Wed, Thurs, Fri, Sat, Sun
December 2, 3, 4, 5, 6
THE TAJ MAHAL TRIO

Mon, December 7
JUDITH OWEN
& **HARRY SHEARER'S**
HOLIDAY SING-A-LONG

Tues, Wed, December 8, 9
DAN HICKS & THE HOT LICKS
HOLIDAZE IN HICKSVILLE
with special guest Bob Dorrough

Thurs, Fri, Sat, Sun,
December 10, 11, 12, 13
MIKE STERN
featuring Randy Brecker, Dave Weckl and Tom Kennedy

Mon, December 14
8th Annual
SoVoSo
Holiday Seasoning Family Gathering

Tues, December 15
THE DYNAMIC MISS FAYE CAROL
& **HER QUARTET** featuring Sista Kee
Carolizing Christmas - CD Release

Wed, Thurs, December 16, 17
MARCUS SHELBY
JAZZ ORCHESTRA
& **THE PACIFIC BOYS CHOIR**

Now Reserve Your Seats at Yoshi's San Francisco!

Get Tickets at YOSHIS.COM / the venus box office / 415-655-S600 / 510-238-9200
All shows are all ages. All Shows Monday-Saturday 8pm & 10pm, Sunday 2pm & 7pm
(Unless Otherwise Noted). Open for dinner nightly at both locations. Late Night Menu Available

**FRI/27
DANCE CLUBS**
CONT>>

5F; www.eightsf.com. 9pm, \$8. Featuring two dance floors playing dance and hip hop, smoking patio, and 2 for 1 drinks before 10pm.
Gymnasium Stud. 10pm, \$5. With OJs Violent Vickie and guests spinning electro, disco, rap, and 90s dance and featuring performers, gymnastics, jump rope, drink specials, and more.
Look Out Weekend Bambuddha Lounge. 4pm, free. Drink specials, food menu and resident OJs White Girl Lust, Swayzee, Philie Ocean, and more.
Lucky Road Amnesia. 9pm, \$6-10.
M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.
Punk Rock and Shlock Karaoke Annie's Social

Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.
6 to 9 800 Larkin. 800 Larkin, SF; (415) 567-9326. 6pm, free. OJs Oavid Justin and Oean Manning spinning downtempo, electro breaks, techno, and tech house. Free food by 800 Larkin.
Suite Jesus 111 Minna. 9pm, \$20. Beats, dancehall, reggae and local art.
Teenage Dance Craze Party Knockout. 10pm, \$3. Teen beat, twisters, surf rock, and other 60s sounds with OJs Sergio Iglesias, Russell Quann, and dX the Funky Gran Paw.

SATURDAY 28

ROCK/BLUES/HIP-HOP

Business, Control, Harrington Saints Thee

Parkside. 9pm, \$13.
California Honeydrops Biscuits and Blues. 8 and 10pm, \$20.
Quinn Deveaux Revolution Café. 3248 22nd St. SF; (415) 642-0474. 8:45pm, free.
Dizzy Balloon, Jakes, Luke Franks or the Federalists, Scene of Action Rickshaw Stop. 8pm, \$10.
Lemon Sun, Leopold and His Fiction, Siddhartha Hemlock Tavern. 9:30pm, \$7.
Loquat, New Up, Cons, Lindy Lafontaine Red Devil Lounge. 8pm, \$10.
Lucabrazzi Knockout. 10pm, \$6.
Mario, Mishon Fillmore. 8pm, \$35.
New Riders of the Purple Sage, Moonalice Great American Music Hall. 9pm, \$25.
Parade Route, Neighborhood Bullies, Better Maker Three Parkside. 3pm, free.
Straight No Chaser Palace of Fine Arts. 3301 Lyon, SF; www.ticketmaster.com. 8pm, \$29.50.

Xienhow, Enzyme Dynamite, Zeps and Damaniz, Mike Swift Elbo Room. 10pm, \$5.
Zepparella, Dave Rude Band, Solid Bottom of the Hill. 10pm, \$12.

JAZZ/NEW MUSIC

Andrew Oliver Trio Red Poppy Art House. 8pm, \$10-15.
Audium 9 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square. 891 Beach, SF; (415) 771-6800. 8pm, free.
"Jazz Jam Session with Uptime Jazz Group" Mocha 101 Café, 1722 Taraval, SF; (415) 702-9869. 3:30-5:30pm, free.
Jessica Johnson Shanghai 1930. 7:30pm, free.
Marlena Teich Jazz Band Shanghai 1930. 8pm, \$5.
Ricardo Scales Top of the Mark. 9pm, \$15.

Tuck and Patti Yoshi's San Francisco. 8 and 10pm, \$22.

FOLK/WORLD/COUNTRY

Los Boleros Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 7:30, \$10; 11:45pm, \$12.
California Honeydrops, Kally Price Band Amnesia. 9pm, \$7.
Gas Men Plough and Stars. 9pm.
Toshio Hirano Rite Spot, 2099 Folsom, SF; (415) 552-6066. 9pm, free.
Ricardo Peixoto and Carlos Oliveira Red Poppy Art House. 8pm, \$15-20.

BAY AREA

Big Sandy and His Fly-Rite Boys, Red Meat, 8 Stars Uptown. 9pm, \$12.

**THE 14TH ANNUAL COMEDY COUNTDOWN
NEW YEAR'S EVE 2009**

ON SALE NOW!

GREG BEHRENOT
FROM THE COMEDIAN'S OF COMEDY!

DOUG BENSON
FROM SUPER HIGH ME AND BEST WEEK EVER!

MARIA BAMFORD
FROM THE COMEDIAN'S OF COMEDY!

TODD BARRY
FROM THE COMEDIAN'S OF COMEDY!

JOHN MULANEY
WRITER FOR SATURDAY NIGHT LIVE

AMY SCHUMER
LAST COMIC STANDING FINALIST!

CHRIS PORTER
LAST COMIC STANDING FINALIST!

**CHAMPAGNE TOAST
BALLOON DROP
FREE PARKING DANCING
MUSIC BY THE REIGNING MONARCHS
FEATURING GREG BEHRENOT**

**DECEMBER 31 • DOORS 8:30 • SHOW 9:15
PALACE OF FINE ARTS**

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**\$3 WELLS SATURDAY 3-8PM
KITCHEN OPEN DAILY**

***Thu 11/26 CLOSED!
HAPPY THANKSGIVING**

***Fri 11/27 COME BLACKOUT AT
BLACK FRIDAY!
\$4 BLACK & TANS &
\$5 BLOODY MARY PINTS
ALL DAY!**

***Sat 11/28 HAPPY HOUR SHOW
THE PARADE ROUTE
NEIGHBORHOOD BULLIES**

**9PM
\$13/\$15
ALL AGES**

**THE BUSINESS
CONTROL (UK)
HARRINGTON SAINTS**

***Sun 11/29 TWANG SUNDAY
FIRE WHISKEY**

4PM FREE

UPCOMING SHOWS:

**12/3 - AGENT ORANGE, JOKES FOR
FEELINGS, BLACK DREAM**

**12/5 - HAPPY HOUR - BENEFIT FOR LYON
MARTIN WOMEN'S CLINIC**

**12/5 - BAY AREA DERRY GIRLS CINCO DE
MALO PROM**

**12/10 - FROM RUM TO WHISKEY...A
MURDER CITY DEVILS NIGHT**

**12/12 - HAPPY HOUR - S.F.F.D & BIKE
MESSENGER TOY DRIVE, K-9,
DISTANCE FROM SHELTER**

**12/12 - CIVIL WAR, D.FRANCIS AND THE
RODEO, HANG JONES**

**12/18 - EL TEN ELEVEN, SIXTEENS, THE
CHOKO (NY)**

**12/19 - PIRATE CAT HOLIDAY PARTY -
PERSEPHONE'S BEES,
HEWHOANOTBENAMED, DIRTY
SANTAS, PHANTOM JETS, SLAY
BELLS, MC BLAS THE RIPPER**

12/31 - HAPPY BIRTHDAY SUZANNE!

1/15 - AGNOSTIC FRONT, DEATH BY STEREO

ADV TIX THROUGH WWW.THEEPARKSIDE.COM

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SAN FRANCISCO 415-974-1585**

**WEDNESDAY NOVEMBER 25TH
ALCOHOLIC PRESENTS
LAOANUM
BLACK CANION
LETHE
WORM OUROBOROS
DOORS 8PM / \$7 ADMISSION**

**FRIDAY NOVEMBER 27TH
"ANNIE'S BIRTHDAY BASH!"
THE BAOMEN
JESSE MORRIS &
THE MAN COUGARS
NEGATIVE TRENO
+ PUNK ROCK-N-SCHLOCK BACKROOM KARAOKE
DOORS 9PM / \$7 ADMISSION**

**SATURDAY NOVEMBER 28TH
STONE VENGEANCE
PROFESSOR
SPACE VACATION
FLOOD
+ PUNK ROCK-N-SCHLOCK BACKROOM KARAOKE
DOORS 9PM / \$8 ADMISSION**

**SUNDAY NOVEMBER 29TH
ALCOHOLIC PRESENTS
NEBULA
DUSTED ANGEL
RADIO MOSCOW
DOORS 5PM / \$7 ADMISSION**

**TUESDAY DECEMBER 1ST
OPEN MIC COMEDY
IN THE BACKROOM
(SIGN UP @ SFSTANDUP.COM)
7PM-9PM / NO COVER**

**TUESDAY DECEMBER 1ST
ORUNKEN MONKEY LOUNGE
WITH SPECIAL GUEST DJ
+ PUNK ROCK-N-SCHLOCK BACKROOM KARAOKE
(FREE POOL / SHOT SPECIALS / \$1 HAMM'S)
9PM-2AM / NO COVER**

**COMING SOON
12/2: KING CITY, MISSION STREET STRANGLERS
12/3: THE GRANNIES, TURBONEGRA
12/4: LA PLEBE, NOTHINGTOD
12/5: RED MEAT, DRUNK HORSE**

**HAPPY HOUR MONDAY - FRIDAY 4PM TO 7PM
21 AND OVER WWW.TICKETWEB.COM
MORE INFO: WWW.ANNIESSOCIALCLUB.COM**

TEMPLE

UPCOMING EVENTS

**FRIDAY NOV 27
JAY-J**

**SATURDAY NOV 28
PAUL HEMMING**

**TUESDAY DEC 01
BEN TOM**

**FRIDAY DEC 04
DOC MARTIN**

**SATURDAY DEC 05
JASWHO?**

**FRIDAY DEC 11
DERRICK CARTER**

**SATURDAY DEC 12
PAUL HEMMING**

**THURSDAY DEC 31
NEW YEARS 2010**

**prana
RESTAURANT
DINE & DANCE**

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RECEIVE COMPLIMENTARY ADMISSION
TO TEMPLE NIGHTCLUB ON FRIDAY & SATURDAY**

**540 HOWARD ST
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TEMPLE.SF.COM**

DANCE CLUBS

Bar on Church 9pm. Rotating OJs Foxsee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx. **Barracuda** 111 Minna. 9pm, \$5-10. Eclectic 80s music with OJs Damon, Phillie Ocean, and Mod Dave, plus free BOs hair and make-up by professional stylists. **Blowoff Slim's**. 10pm. \$15. Hosted and OJ'd by Bob Mould and Rich Morel. **Bootie ONA Lounge**. 9pm, \$6-12. Mash-ups with Adrian and Mysterious O, Oada, and more, plus a live performance by 5mash-Up Derby. **Go Bang!** Oeco SF, 510 Larkin St. (415) 346-2025. 10pm, \$5. Recreating the diversity and freedom of the 70's/80's disco nightlife with special guest OJs Ken Vulsion and Ash Williams and OJs Flight, Nicky B., Sergio and Stanley. **HYP Club Eight**, 1151 Folsom, 5F; www.eightsf.com. 10pm, free. Gay and lesbian hip hop party, featuring OJs spinning the newest in the top 40s hip hop and hyphy. **Reggae Gold Club Six**. 9pm, \$15. With OJs Daddy Rolo, Jah Yzer, Serg, and Polo Mo'qz spinning dancehall. **Spirit Fingers Sessions** 330 Ritch. 9pm, free. With OJ Morse Code and live guest performances. **Thanksgiving Recovery** Mighty. 10pm, \$25. Featuring the 2010 Bare Chest Calendar Men.

SUNDAY 29

ROCK/BLUES/HIP-HOP

Japandroids, Surfer Blood Rickshaw Stop. 7pm, \$12. **Jordan Epcar**, Light Machine, Evening Post Hotel Utah. 8pm, \$6. **Murder of Lilies**, Ferocious Few, Fake Your Own Death, Delle Vellum Café du Nord. 8pm, \$10. **Nebula**, Dusted Angel, Radio Moscow Annie's Social Club. 6pm. **Justin Nozuka**, Sam Bradley, Elizabeth and the Catapult Great American Music Hall: 7:30pm, \$21. **Rooney**, Tally Hall, Crash Kings Slim's. 8pm, \$16. **Sandwiches**, Pale Hoarse Rite Spot, 2099 Folsom, 5F; (415) 552-6066. 6pm, free.

JAZZ/NEW MUSIC

Terry Disley Washington Square Bar and Grill, 1707 Powell, 5F; (415) 433-1188. 7pm, free. **Linda Kosut** Bliss Bar, 4026 24th St, 5F; (415) 826-6200. 4:30pm, \$10. **Rob Modica and friends** Simple Pleasures, 3434 Balboa, 5F; (415) 387-4022. 3pm, free. **Savanna Jazz Trio** and jam Shanghai 1930. 7:30pm, \$5. **Tuck and Patti Yoshi's** San Francisco. 2 and

7pm, \$5-22.

FOLK/WORLD/COUNTRY

Los Boleiros Peña Pachamama, 1630 Powell, 5F; (415) 646-0018. 7:30 and 11:45pm, \$10-12. **Fire Whiskey** Thee Parkside. 4pm, free. **John Sherry**, Kyle Thayer, and friends Plough and Stars. 9pm.

DANCE CLUBS

Brass Liberation Orchestra, Rumen Sopov Amnesia. 9pm, \$7-10. **DiscoFunk Mashups** Cat Club. 10pm, free. House and 70's music. **Dub Mission** Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with OJ Sep, Maneesh the Twister, and guest Adam Twelve. **4S Club** the Funky Side of Soul Knockout. 10pm, free. With dX the Funky Gran Paw, Dirty Oishes, and English Steve.

Gloss Sundays Trigger, 2344 Market, 5F; (415) 551-CLUB. 7pm. With OJ Hawthorne spinning house, funk, soul, retro, and disco. **Honey Soundsystem** Paradise Lounge. 8pm-2am. "Dance floor for dancers - sound system for lovers." Got that? **Jocki** Lookout, 3600 16th, 431-0306. 3pm, \$2. This high-energy party raises money for LGBT sports teams. **Kick It Bar** on Church. 9pm. Hip-hop with OJ Zax. **Religion Bar** on Church. 3pm. With OJ Nikita. **Stag Asia** 5F. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

MONDAY 30

ROCK/BLUES/HIP-HOP

David Archuleta, Benton Ball Warfield. 7pm, \$45.50.

Come join us for our
50th Anniversary!

Murio's
HAPPY HOUR
NOON TO 7
MON-FRI
ALL PINTS \$3.00,
24 OZ PBR \$4.00

7-9pm, FREE
ROB REICH (PIANO) &
CRAIG VENTRESCO (GUITAR)
9pm, \$6-10
THE LUCKY ROAD
Balkan, Bangra, Latin, Gypsy party
w/ bellydancing, DJs, and live
performances by Sister Kate

9pm, \$5
THE CALLY PRICE BAND
Hella Tight
Dis asti Spumante
Dj Vinny Esparea
Spinning 80's soul, hip op, disco

9pm, \$7-10
BRASS LIBERATION ORCHESTRA
Rumen Sopov (Bulgaria)

8:30pm, FREE
FREE BLUEGRASS MONDAYS W/
THE STARLINGS
7pm, FREE
RED LIGHT OPEN MIC
9pm, FREE
ROCK OUT KARAOKE
853 VALENCIA ST.
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THURS. NOV. 26TH
HAPPY BIRD-DAY 5TH
ANNUAL ORPHANS
THXGIVING POTLUCK ENJOY
DEEP FRIED TURKEY 5ISH

SAT. NOV. 28TH
ROCK OUT W/ "LIVE EVIL"
& GUESTS 10PM \$5

TUES. DEC 1ST
TEQUILA TERROR TUESDAYS
FLICK: SHROOMS
STARTS 10PM FREE
TEQUILA & TECATE ONLY \$6
@ 10PM THE TERROR STARTS
ON THE BIG SCREEN...
ALL YOUR FAV. HORROR FILM
CLASSIC & CURRENT, NOT
FOR THE WEAK HEARTED!!

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ICHI SUSHI HAPPY HOUR
6-9PM

MON - FRI 4 - 2AM * SAT - SUN 2 - 2AM
HAPPY HOUR 4 - 7 MON - FRI
WHISKEY WED * PBR & SHOT \$5
SATELLITE RESTAURANT * WEIRO FISH
WWW.BENDERSBAR.COM

Build Them to Break, Self Centered, Bullet Vibe El Rio. 8pm, \$5. **Vic Chesnutt Band**, Warpaint, Liz Durret Great American Music Hall. 8pm, \$18. **Grayskul**, Language Arts Crew, Bastard Patriots, Brahma Lagah Elbo Room. 9pm, \$7.

JAZZ/NEW MUSIC

Build, George Hurd Ensemble, Jack Dubowsky Ensemble Café du Nord. 8pm, \$10. **Robert Deguilj** Rite Spot, 2099 Folsom, 5F; (415) 552-6066. 9pm, free. **Lavay Smith Trio** Enrico's, 504 Broadway, 5F; www.enricossf.com. 7pm, free. **Panique** Socha Café, 3235 Mission, 5F; (415) 643-6848. 8:30pm. **Wobbly World** Yoshi's San Francisco. 8pm, \$16.

FOLK/WORLD/COUNTRY

Open mic Revolution Café, 324B 22nd St, 5F;

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WHITECHAPEL
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DIRGE WITHIN
NOVEMBER 27

GEORGE LOPEZ
NOVEMBER 28

DAVID ARCHULETA
BENTON PAUL
NOVEMBER 30

COMEDIANS OF
CHELSEA LATELY
WITH SPECIAL
GUEST CHUY
FEATURING:
GUY BRANNUM
BRAD WOLLACK
CHRIS FRANJOLA
JEN KIRKMAN
JOSH WOLF
DECEMBER 5

ZERO 7
PHANTOGRAM
DECEMBER 15

ROBIN THICKE
RYAN LESLIE
LAURA IZIBOR
DECEMBER 19

BRIAN SETZER
ORCHESTRA
DECEMBER 20

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THE ROOTS
ORGONE
DECEMBER 31

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AMANDA BLANK
WALLPAPER.
NOVEMBER 27

LESS THAN JAKE
FISHBONE
CAGE
THE SWELLERS
DECEMBER 3

FOREVER THE
SICKEST KIDS
THE ROCKET SUMMER
SING IT LOUD
MY FAVORITE HIGHWAY
ARTIST VS POET
DECEMBER 4

ICE CUBE
YG
DECEMBER 10

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DECREPIT BIRTH
THE AMENTA
WARBRINGER
AUGURY
NOVEMBER 25

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ART.
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you gotta go back and
explain yourself.



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Rocks Your Ass!

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W/ DJ MASTER BLASTER

SA I ♥ Wet Panties
D.J. Keith (1984)

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SUNDAYS/ROOST ONE

Monday Massacre
Dj Shane-In-Blood & Dj RRRinkles
& Guests "HEAVY"

T BLACK TUESDAYS
W/ THE FIEND

M 4-2, TU 2-2, W-F 4-2, S-S 1PM-2
HAPPY HOUR TIL 7PM
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MON/30 DANCE CLUBS CONT.,

80-cent cosmos with DJs Mark Andrus and Oangerous Dan.
Monster Show Underground SF. 10pm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.
Network Mondays Azul Lounge, One Tillman Pl; www.inhouseatent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
Spiff Sessions Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

TUESDAY 1

ROCK/BLUES/HIP-HOP

Black Crowes, Truth and Salvage Company Fillmore. 8pm, \$5/\$1.50.
Conspiracy of Beards, Stitchcraft, King City Café du Nord. 8:30pm, \$10.
Little Girls, Weekend Hemlock Tavern. 9pm, \$6.
Spandex Tiger, Sideshow Fiasco, Kajillion Bottom of the Hill. 9pm, \$8.

JAZZ/NEW MUSIC

"Boogaloo Tuesday" Madrone Art Bar. 9:30pm, \$3. With Oscar Myers.
Dave Parker Quintet Rasselaz Jazz. 8pm.
Ricardo Scales Top of the Mark. 6:30pm, \$5.

DANCE CLUBS

Dark Party Mighty. 9:30pm, \$12. An electronic dance project featuring Eliot Lipp and Leo123.
Drunken Monkey Lounge Annie's Social Club. 9pm, free. Guest DJs and shot specials.
Eclectic Company Skylark. 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
La Escuelita Plisco Lounge, 1817 Market, SF; (415) 874-9951. 7pm, free. DJ Juan Data spinning gay-friendly, Latino sing-alongs but no salsa or reggaeton.
Rock Out Karaoke! Amnesia. 7:30pm. With Glenn Kravitz.
Share the Love Trigger, 2344 Market, SF; (415) 551-CLUB. 5pm, free. With DJ Pam Hubback spinning house.
Womanizer Bar on Church. 9pm. With DJ Nuxx. **SFBG**

Elbo Room

WED 11/25 10PM \$5
ELBO ROOM PRESENTS
CLUB SHUTTER
WITH OJS NAKO, OMAR, JUSTIN

THU 11/26 9:30PM \$5 B4 11PM \$6 AFTER
THANKSGIVING EDITION
AFROLICIOUS WITH OJS/
HOSTS: PLEASUREMAKER,
SENIOR OZ, PLUS RESIDENTS
J ELROD & B LEE AND GUEST OJS
SUN (HOUSTON) & I-STORM (NYC)

FRI 11/27 7:30-9PM \$12/\$15
ELBO ROOM PRESENTS:
EARLY SHOW:
BOBBY LONG (UK)
(FROM THE TWILIGHT SOUNDTRACK)
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10PM FREE
LATE SHOW: THE 6TH ANNUAL
BISCUITS & GRAVY
WITH OJS
VINNIE ESPARZA (HELLA TIGHT)
ASTI SPUMANTI
JOHNNY DEEPER

SAT 11/28 10PM \$5
ELBO ROOM PRESENTS:
XIENHOW (B-DAY BASH),
ENZYME DYNAMITE
(RECORD RELEASE SHOW)
ZEPS & DAMANILZ (BK/NY),
MIKE SWIFT (BK/NY)
PLUS SPECIAL SURPRISE GUESTS

SUN 11/29 9PM \$6
DUB MISSION: THE BEST IN
DUB, DUBSTEP, ROOTS & DANCEHALL
WITH DJ SEP, MANEESH
THE TWISTER (SURYA DUB) AND
GUEST ADAM TWELVE
(BIGGA HAPPINESS SOUND)

MON 11/30 9PM \$7
ELBO ROOM PRESENTS:
GRAYSKUL
(RHYMESAYERS/SEATTLE),
LANGUAGE ARTS CREW,
BASTARD PATRIOTS,
BRAHMA LAGAH

TUE 12/1 8PM FREE!
ELBO ROOM PRESENTS:
DAVIT'S HOLIDAY
VARIETY SHOW
HOSTED BY MR LUCKY

WED 12/2 9PM \$6
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THE ACTORS
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THU 12/3 AFROLICIOUS
FRI 12/4 ROCKY DAWUNI & THE REVELATION
PROJECT
SAT 12/5 EARLY: MARCUS FOSTER (TWILIGHT)
LATE: SATURDAY NIGHT SOUL PARTY
SUN 12/6 DUB MISSION: DJ SEP

ADV TIX: WWW.BROWNPAPERTICKETS.COM

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AND HIS FLY-RITE BOYS
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A prethenskinging hip hop party
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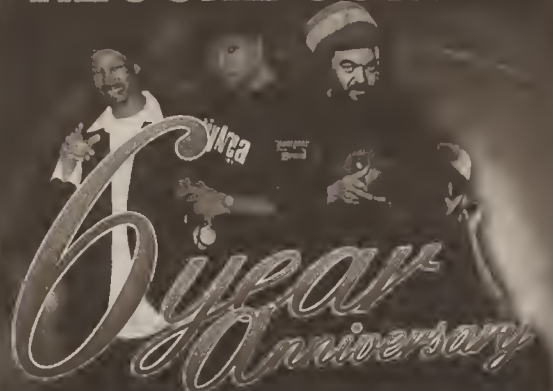
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In Ovo (which means "egg" in Portuguese), Cirque du Soleil explores the teeming world of insects.

Stage listings are compiled by Molly Freedenberg. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

OPENING

Jubilee Eureka Theatre, 215 Jackson; 255-8207, www.42ndstmoon.org. \$34-\$44. Opens Wed/25, 7pm. Runs Wed, 7pm; Thurs-Fri, 8pm; Sat, 6pm; Sun, 3pm. 42nd Street Moon presents this tune-filled 1935 musical spoof of royalty, revolution, and ribald rivalries.

The Life of Brian Dark Room Theater, 2263 Mission; 401-7987, darkroomsf.com. \$20. Opens Fri/27, 8pm. Runs Fri-Sat, 8pm. Through Dec 19. The Dark Room Theater presents a movie parody turned into a theatrical parody.

Ovo Grand Chapiteau, AT&T Park; (800) 450-1480, www.cirquedusoleil.com. \$45.50-\$135. Opens Fri/27, 4 and 8pm. Runs Tues-Thurs, 8pm; Fri-Sat, 4 and 8pm; Sun, 1 and 5pm. Through Jan 24. Cirque du Soleil presents its latest big top touring production.

ONGOING

Bare Nuckle Brava Theater, 2781 24th St; 647-2822, www.brava.org. \$15. Nov 29, 3pm; Dec 1, 7pm; and Dec 3, 8pm. Brava Theater presents a solo theater performance written and performed by Anthem Salgado and directed by Evren Odokin.

Beautiful Thing New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$22-40. Wed-Sat, 8pm; Sun, 2pm. Through Jan 3. New Conservatory Theatre Center performs Jonathan Harvey's story of romance between two London teens.

Cotton Patch Gospel Next Stage, 1620 Gough; (800) 838-3006, www.custommade.org. \$10-\$28. Thurs-Sat, 8pm; Sun, 7pm. Through Dec 19. Custom Made presents Harry Chaplin's progressive and musically joyous look at the Jesus story through a modern lens.

East 14th Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$20-35. Fri, 9pm; Sat, 8:30pm. Through Dec 19. Oon Reed's solo play returns the Bay Area native to the place of his vibrant, physically dynamic, consistently hilarious coming-of-age story, set in 1970s Oakland. (Avila)

Eccentrics of San Francisco's Barbary Coast: A Magical Escapade San Francisco Magic Parlor, Chancellor Hotel Union Square, 433 Powell; 1-800-838-3006. \$30. Fri-Sat, 8pm. Ongoing. This show celebrates real-life characters from San Francisco's colorful and notorious past.

First Day of School SF Playhouse, 533 Sutter; sfplayhouse.org. Check Website for dates and prices. Through November. Billy Aronson's new farce gets A's in sex comedy, playing well with others, and having something interesting to say when the panting stops. (Avila)

I Heart Hamas: And Other Things I'm Afraid to Tell You Off Market Theaters, 965 Mission; www.ihearthamas.com. \$20. Thurs and Sat, 8pm. Through Dec 12. Jennifer Jajeh's play is decidedly not a history lesson on the colonial project known as "the Israeli-Palestinian conflict" or, for that

matter, Hamas. But as the laudably mischievous title suggests, Jajeh is out to upset some staid opinions, stereotypes and confusions that carry increasingly significant moral and political consequences for us all. (Avila)

Let It Snow! SF Playhouse Stage 2, 533 Sutter; 677-9596, www.sfplayhouse.org. \$8-\$20. Thurs-Fri, 8pm; Sat, 3 and 8pm. Through Dec 19. The Un-scripted Theater Company lovingly presents an entirely new musical every night based on audience participation.

Loveland The Marsh, 1074 Valencia; 826-5750, www.themarsh.org. \$15-\$50. Thurs, 8pm; Sat, 3pm. Through Dec 12. Los Angeles-based writer-performer Ann Randolph returns to the Marsh with a new solo play partly developed during last year's Marsh run of her memorable Squeeze Box. (Avila)

"The Me, Myself and I Series" Brava Theater, 2781 24th St; 647-2822, www.brava.org. Days, times, and ticket prices vary. Runs through Dec. 3. Four different tales from theatre/performance artists like D'Lo, Jeanne Haynes, Rachel Parker, and Anthem Salgado will surprise and awaken your imagination.

Pearls Over Shanghai Hypnodrome, 575 Tenth St.; 1-800-838-3006, www.thrillpeddlers.com. \$30-69. Sat, 8pm; Sun, 7pm. Through Jan. 23. Thrillpeddlers presents this revival of the legendary Cockettes' 1970 musical extravaganza.

Pulp Scripture Off Market Theater, 965 Mission; www.pulpscripture.com. \$20. Sat, 10:30pm; Sun, 4pm. Through Dec 13. Original Sin Productions and PianoFlight bring the bad side of the Good Book back to live in William Bivins' comedy. **Rabbi Sam** The Marsh, 1062 Valencia; (800) 838-3006, www.themarsh.org. \$25-\$50. Sat, 8pm; Sun, 7pm. Through Dec 12. Charlie Varons' runaway hit show returns to the Marsh. **"ReOrient 2009"** Thick House, 1695 18th St; 626-4061, www.goldenthread.org. \$12-\$25. Thurs-Sat, 8pm; Sun, 5pm. Through Dec 13. Golden Thread Productions celebrates the tenth anniversary of its festival of short plays exploring the Middle East.

Shanghai San Francisco One Telegraph Hill; 1-877-384-7843, www.shanghaisanfrancisco.com. \$40. Sat, 1pm. Ongoing. Once the scene of many an "involuntary" job interview, San Francisco's Barbary Coast is now the staging ground for a performance piece slash improv slash scavenger hunt through the still-beating hearts of North Beach and Chinatown, to the edge of the Tenderloin. (Gluckstern)

She Stoops to Comedy SF Playhouse, 533 Sutter; 677-9596, www.sfplayhouse.org. \$30-\$40. Tues, 7pm; Wed-Fri, 8pm; Sat, 3 and 8pm. Through Jan 9. SF Playhouse continues their seventh season with the Bay Area premiere of Oavid Greenspan's gender-bending romp.

Tings Oey Happen Marines Memorial Theater, 609 Sutter; 771-6900, www.marinesmemorial-theatre.com. \$35-45. Check website for schedule. Through Sun/29. Oan Hoyle's solo show about his year studying the West African oil frontier returns for a limited run.

Under the Gypsy Moon Teatro ZinZanni, Pier 29; 438-2668, www.zinzanni.org. \$117-\$145. Wed-Sat, 6pm; Sun, 5pm. Through Jan 1. Teatro ZinZanni presents a bewitching evening of European cabaret, cirque, theatrical spectacle, and original live music, blended with a five-course gourmet dinner.

Who's Afraid of Virginia Woolf? Actors Theatre of SF, 855 Bush; 345-1287, www.actorsatresf.org. \$26-\$40. Thurs-Sat, 8pm; Dec 6, 2pm.

STAGE LISTINGS

Through Dec 19. Actors Theatre of SF presents Edward Albee's classic.

Wicked Orpheum Theatre, 1182 Market; \$12-7770, www.shnsf.com. \$30-\$99. Tues, 8pm; Wed, 2pm; Thurs-Fri, 8pm; Sat, 2 and 8pm; Sun, 2pm. Ongoing. Assuming you don't mind the music, which is too TV-theme-sounding in general for me, or the rather gaudy décor, spectacle rules the stage as ever, supported by sharp performances from a winning cast. (Avila)

BAY AREA

Boom Marin Theatre Company, 397 Miller Ave, Mill Valley; 388-5208, www.marintheatre.org. \$31-\$51. Tues, Thurs-Sat, 8pm; Wed, 7:30pm; Sun, 7pm. Through Dec 6. Marin Theatre Company presents the Bay Area premiere of Peter Sinn Nachtrieb's explosive comedy about the end of the world.

FAT PIG Aurora Theatre, 2081 Addison, 8erk; (510) 843-4822, auroratheatre.org. \$15-\$55. Tues, 7pm; Wed-Sat, 8pm; Sun, 2 and 7pm. Through Dec 13. Playwright Nell LaBute has a reputation for cruelty—or rather the unflinching study thereof—but as much as everyday sociopathy is central to Fat Pig, this fine, deceptively straightforward play's real subject is human frailty: the terrible difficulty of being good when it means going decidedly against the values and opinions of your peers. Aurora Theatre's current production makes the point with satirical flair and insight, animated by a faultless ensemble directed with snap and fire by Barbara Oamashek. A conventionally handsome businessman named Tom (a brilliantly canny, vulnerable and sympathetic Jud Williford) falls for a bright, beautiful woman of more than average size named Helen (Liliane Klein, radiantly reprising the role after a production for Boston's Speakeasy Stage). It's the most important relationship either has had. Alone together they're very happy. At work, however, Tom contends with relentless pressure from his coworkers, Carter (a penetrating Peter Ruocco, savoring the sadism of the locker room) and onetime dating partner Jeannie (Alexandra Creighton, devastatingly sharp at being semi-hinged). As ambivalent as Tom is about both, he feebly attempts to hide his new love from them. The separation of public and private selves leads to conflict, and the plot will turn on how Tom resolves it. Needless to say, the title's inherent viciousness points not at Helen—but by far the most advanced personality on stage—but at those who would intone the phrase as well as those, like Tom, who tacitly let it work its dark magic. (Avila)

Large Animal Games La Val's Subterranean, 1834 Euclid, Berk; www.impacttheatre.com. \$10-20. Thurs-Sat, 8pm (no show Nov 26). Through Dec 12. Impact Theatre co-presents (with Atlanta's Oad's Garage) the world premiere of a new play by Atlanta-based Steve Yockey. The 75-minute comedy mingles three separate subplots among a group of friends, all refracted through a mysterious lingerie shop run by an affable, somewhat impish tailor (Jai Sahai) offering new skins for exploring inner selves. There's the spoiled rich-girl (Marissa Keltie) horrified to discover her perfect fiancé's (Timothy Redmond) secret penchant for donning feminine undergarments; a pair of best friends (Cindy Im and Elissa Ounn) who fall out over the sexy no-English matador-type (Roy Landaverde) one brings home from a Spanish holiday; and there's an African American woman (Leontyne Mbele-Mbong) who goes on an African safari as the logical extension of her obsession with guns. Briskly but shrewdly directed by Melissa Hillman, the agreeable cast knows what to do with Yockey's well-honed, true-to-life repartee. The play has a touch of the magical dimension familiar to audiences who saw 5kin or Octopus (both produced by Encore Theatre) but it operates here in a less self-conscious, more lighthearted way, while still nicely augmenting the subtly related themes of animal-lust, competition, self-image and possession cleverly at work under the frilly, scanty surface. (Avila)

"Shakes 'Super' Intensive + Bronte Series"

Berkeley Unitarian Fellowship, 1924 Cedar, 8erk; (510) 275-3871. \$8. Mon, 7:30pm, through Dec. 14. Subterranean Shakespeare presents weekly staged readings of classic Shakespeare plays, followed by a staged reading of Jon O'Keefe's complete play about the Bronte sisters.

Tiny Kushner Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; (510) 647-2949, berkeleyrep.org. \$27-\$71. Fri/27, 8pm; Wed/25, 7pm; Thurs/26 and Sat/28, 2 and 8pm; Sun/29, 2 and 7pm. Berkeley Rep presents the West Coast premiere of Tony Kushner's series of short scripts.

The Wizard of Oz Julia Morgan Center for the Arts, 2640 College Ave, 8erk; (510) 845-8542, www.berkeleyplayhouse.org. \$19-\$28. Berkeley Playhouse presents this adaptation of the classic musical theater piece. **SFBC**



Hurry up and buy: *Everything Must Go!* at the Climate Theater.

Events listings are compiled by Paula Connelly. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

FRIDAY 27

Accessories in Action 111 Minna, 111 Minna, SF; (415) 974-1719. Noon; \$8, \$5 with donation of shoes. Enjoy this fashion fundraiser and holiday shopping event that supports local designers while donating to a good cause. Proceeds from the door to benefit Soles4Souls, a charity that provides people in need with shoes.

Holiday Tree Lighting Union Square, Powell at Geary, SF; (415) 393-3459. 6pm, free. If you find yourself downtown on Black Friday stop the annual Macy's Tree Lighting Ceremony. Festivities preceding the tree lighting begin at Noon in Union Square.

SATURDAY 28

Celebration of Craftswomen Herbst Pavilion, Fort Mason Center, SF; (650) 615-6838. 10am-5pm, \$8.50. Join the Women's Building in celebrating their 31st Anniversary at this holiday crafts fair featuring functional and decorative pieces of handcrafted items and fine art for both the home and body. All items are made by female artists and are environmentally conscious and economically sustainable alternatives to mainstream consumption.

Crystal Fair Fort Mason Conference Center, Fort Mason, SF; (415) 383-7837. Get an aura reading, a massage, an amethyst goode, or look around for the most gift worthy crystals, beads, jewelry and more to ward off the ghosts of holidays past.

Everything Must Go! Climate Theater, 285 9th St., SF; (415) 704-3260. 8pm, \$5-\$500 sliding scale. Be wowed as a diverse group of Bay Area artists respond to the web of consumerism in the world around us with multi media commentary including performance, installation, video, photography, and more.

BAY AREA

Berkeley Artisans Open Studios Various locations in Berkeley; (510) 845-2612. www.berkeleyartisans.com. Sat.-Sun. 11am-6pm, continuing every weekend through 12/20. Buy original creative gifts while supporting local artisans this holiday season. Featuring blown glass, decorative ceramics, ornaments, Menorahs, lamps, original prints, and more.

SUNDAY 29

Classic Black San Francisco Library, 100 Larkin, SF; (415) 557-4400. 3pm, free. Hear former San Francisco Poet Laureate Devorah Major perform spoken word poetry accompanied by Bay Area jazz musicians Richard Howell, on saxophone, and Mark Izu, on bass at this reading titled, *Classic Black: African-American Voices from 19th Century San Francisco*.

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The corn itself is flavored with an inspired blend of vinegar, garlic, and salt and then topped with a layer of pork rinds. Sour, salty, greasy good fun. OK, I confess, I did say, "I feel like killing myself" after a few handfuls. But what a way to go.

— from "Sweet on sour Filipino popcorn in Honolulu" by Kimberly Chun posted on the Pixel Vision blog

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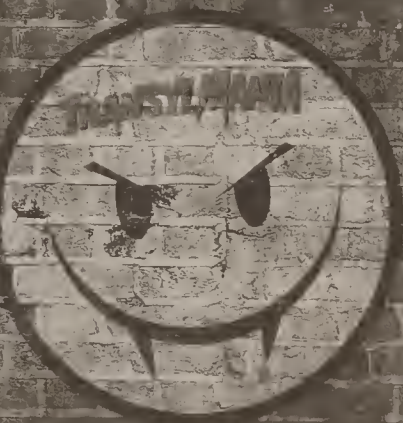
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IN THEATERS DECEMBER 4

ECONOMIC CLUB of San Francisco

The monthly meeting of the Economic Club of San Francisco will be held at the Chancellor Hotel on Union Square at 433 Powell Street in San Francisco from 7 PM to 10 PM on Tuesday, December 1, 2009.

The Economic Club of San Francisco is a no-fee, non-voting membership organization open to anyone over 17 years of age.

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Persons interested to attend can check the website of the club for transportation and parking information.

Please contact us via email or telephone, if you plan to attend.

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SINGLES PARTIES

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- NOV 25** 1. Thanksgiving Eve Holiday Mixer, Palo Alto
- NOV 28** 2. Thanksgiving Dance, Pleasanton
- DEC 1** 3. Sausalito Waterfront Holiday Mixer
- DEC 5** 4. Silicon Valley Holiday Dance, Sunnyvale
- DEC 6** 5. MidLife Singles Holiday Mixer, San Francisco
- DEC 8** 6. Holiday Lock & Key, Danville
- DEC 12** 7. Holiday Wine Tasting Party & Dance, Walnut Creek
- DEC 17** 8. North Bay Holiday Mixer, Santa Rosa
- DEC 18** 9. Christmas Dance, Millbrae
- DEC 19** 10. Christmas Art & Wine Tasting Party, San Francisco
- DEC 26** 11. Pre-New Year's Party, San Francisco
- DEC 31** 12. New Years Eve Bash - SF Peninsula
- DEC 31** 13. New Years Eve Bash - North Bay

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FILM LISTINGS



PHOTO BY JULIANA MALUCELLI

Rain brings the pain in *Ninja Assassin*, out Wed/25.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Matt Sussman, and Laura Swanbeck. The film intern is Fernando F. Croce. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

Christmas with Walt Disney Specially made for the Presidio's recently opened Walt Disney Family Museum, this nearly hour-long compilation of vintage Yuletide-themed moments from throughout the studio's history (up to Walt's 1966 death) is more interesting than you might expect. The engine is eldest daughter Diane Disney Miller's narrating reminiscences, often accompanied by excerpts from an apparently voluminous library of high-quality home movies. Otherwise, the clips are drawn from a mix of short and full-length animations, live-action features (like 1960's *Swiss Family Robinson*), TV shows *Wonderful World of Disney* and *Mickey Mouse Club*, plus public events like Disneyland's annual Christmas Parade and Disney's orchestration of the 1960 Winter Olympics' pageantry. If anything, this documentary is a little too rushed -- it certainly could have idled a little longer with some of the less familiar cartoon material. But especially for those who grew up with Disney product only in its post-founder era, it will be striking to realize what a large figure Walt himself once cut in American culture, not just as a brand but as an on-screen personality. The film screens Nov 27-Jan 2; for additional information, visit <http://disneygo.com/disneyatof/familymuseum/index.html>. (C-9) *Walt Disney Family Museum*. (Harvey)

Fantastic Mr. Fox "See 21st Century Fox." (1:27) *Four Star, Marina*.

Ninja Assassin Let's face it: It'd be nigh impossible to live up to a title as awesome as *Ninja Assassin* -- and this second flick from *V for Vendetta* (2005) director James McTeigue doesn't quite do it. Anyone who's seen a martial arts movie will find the tale of hero Raizo overly familiar: a student (played by the single-named Rain) breaks violently with his teacher; revenge on both sides ensues. That the art form in question is contemporary ninja-ing adds a certain amount of interest, though after a killer ninja vs. yakuza opening scene (by far the film's best), and a flashback or two of ninja vs. political targets, the rest of the flick is concerned mostly with either ninja vs. ninja or ninja vs. military guys. (As ninjas come "from the shadows," most of these battles are presented in action-masking darkness.) There's also an American forensic researcher (Noémie Harris) who starts poking around the ninja underground, a subplot that further saps the fun out of a movie that already takes itself way too seriously. (1:33) (Eddy)

Oh My God? See "Pray Tell." (1:38) *Lumiere*. **Old Dogs** John Travolta and Robin Williams play lifelong friends, business partners, and happily child-free bachelors whose lives change when the latter is forced to care for the 7-year-old twins (Conner Rayburn, Ella Bleu Travolta) he didn't know he'd sired. You know what this will be like going in, and that's what you get: a predictable mix of the broadly comedic and maudlin, with a screenplay that feels half-baked by committee, and direction (by Walt Becker, who's also responsible for 2007's *Wild Hogs*) that tries to compensate via frantic over-editing of setpieces that

end before they've gotten started. The coasting stars seem to be enjoying themselves, but the momentary cheering effect made by each subsidiary familiar face -- including Seth Green, Bernie Mac, Matt Dillon, Ann-Margret, Amy Sedaris, Dax Shepard, Justin Long, and Luis Guzman, some in unbilled cameos -- sours as you realize almost none of them will get anything worthwhile to do. (1:28) *Oaks*. (Harvey)

Red Cliff All Chinese directors must try their hands at a historical epic of the swords and (arrow) shafts variety, and who can blame them: the spectacle, the combat, the sheer scale of carnage. With *Red Cliff*, John Woo appears to top the more operatic Chen Kaige and a more camp Zhang Yimou in the especially latter department. The body count in this lavishly CGI-appointed (by the Bay Area's Orphanage), good-looking war film is on the high end of the *Commando*/*Rambo* scale. The endless, intricately choreographed battle scenes are the primary allure of this slash-'em-up, whittled-down version of the Chinese blockbuster, which was released in Asia as a four-hour two-parter. Yet despite some notably handsome cinematography that rivals that of the *Lord of the Rings* trilogy in its painterliness, seething performances by players like Tony Leung and Fengyi Zhang, and recognizable Woo leitmotifs (a male bonding-attraction that's particularly pronounced during Leung and Takeshi Kaneshiro's zither shred-fests, fluttering doves, a climactic Mexican standoff, the added jeopardy of a baby amid the battle), the labyrinthine complexity of the story and its multitude of characters threaten to lose the Western viewer -- or anyone less than familiar with Chinese history -- before strenuous pleasures of Woo's action machine kick in. The completely OTT finale will either have you rolling your eyes at its absurdity or laughing aloud at its contrived showmanship. Despite Woo's lip service to the virtues of peace and harmony, is there really any other way, apart from the warrior's, in his world? (2:28) *Embarcadero, Smith Rafael*. (Chun)

The Road After an apocalypse of unspecified origin, the U.S. -- and presumably the world -- is depleted of wildlife and agriculture. Social structures have collapsed. All that's left is a grim survivalism in which father (Viggo Mortensen) and son (whimpy Kodi Smit-McPhee) try to find food sources and avoid fellow humans, since most of the latter are now cannibals. Flashbacks reveal their past with the wife and mother (Charlize Theron) who couldn't bear soldiering on in this ruined future. Scenarist Joe Penhall (a playwright) and director John Hillcoat (2005's *The Proposition*) have adapted Cormac McCarthy's novel with painstaking fidelity. Their *Road* is slow, bleak, grungy and occasionally brutal. All qualities in synch with the source material -- but something is lacking. One can appreciate Hillcoat and company's efforts without feeling the deep empathy, let alone terror, that should charge this story of extreme faith and sacrifice. The film just sits there -- chastening yet flat, impact unamplified by familiar faces (Robert Duvall, Guy Pearce, Molly Parker) road-grimed past recognition. (1:53) *Embarcadero, California, Piedmont*. (Harvey)

Sophie's Revenge Zhang Ziyi stars as the titular woman who seeks you-know-what after her boyfriend dumps her. (1:47) *Four Star*.

ONGOING

Art and Copy (1:30) *Roxie*.

CONTINUES ON PAGE 38 >>

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IN THEATERS FRIDAY, DECEMBER 4!

FILM LISTINGS

ONGOING
 CONT>

Bad Lieutenant: Port of Call New Orleans Consider that ridiculous title. Though its poster and imdb entry eliminate the initial article, it appears onscreen as *The Bad Lieutenant: Port of Call New Orleans*. That's the bad lieutenant, not to be confused with Abel Ferrara's 1992 *Bad Lieutenant*. The bad lieutenant has a name: Terence McDonagh, and he's a police officer of similarly wobbly moral fiber. McDonagh's tale — inspired by Ferrara and scripted by William Finkelstein, but perhaps more important, filmed by Werner Herzog and interpreted by Nicolas Cage — opens with a snake slithering through a post-Hurricane Katrina flood. A prisoner has been forgotten in a basement jail. McDonagh and fellow cop Stevie Pruitt (Val Kilmer) taunt the man, taking bets on how long it'll take him to drown in the rising waters. An act of cruelty seems all but certain until McDonagh, who's quickly been established as a righteous asshole, suddenly dives in for the rescue. Unpredictability, and quite a bit of instability, reigns thereafter. Every scene

holds the possibility of careening to heights both campy and terrifying, and Cage proves an inspired casting choice. At this point in his career, he has nothing to lose, and his take on Lt. McDonagh is as haywire as it gets. McDonagh snorts coke before reporting to a crime scene; he threatens the elderly; he hauls his star teenage witness along when he confronts a john who's mistreated his prostitute girlfriend (Eva Mendes); he cackles like a maniac; he lurches around like a hunchback on crack. Not knowing what McDonagh will do next is as entertaining as knowing it'll likely be completely insane. (2:01) Embarcadero, Shattuck, Smith Rafael, Sundance Kabuki. (Eddy)

The Blind Side (2:06) Cabrini, 1000 Van Ness, Presidio, Sundance Kabuki.

Capitalism: A Love Story (2:07) Red Vic, Roxie.

Coco Before Chanel (1:50) Opera Plaza, Shattuck. **Defamation** When you begin to perceive all criticism as persecutorial, you might forget it's possible to be wrong. That's the worry driving Yoav Shamir's *Defamation*, opening theatrically following a stormy reception at July's San Francisco Jewish Film Festival. The documentary (2003's *Checkpoint*) says that as an Israeli Jew

he's never actually experienced anti-Semitism. So he sets out to explore that prejudice's status quo — or so he claims, somewhat disingenuously. Because *Defamation's* real agenda is positing anti-Semitism as a distorted, exploited, propagandic bludgeon used to taint any critique of Israeli government policies or the foreign lobbies supporting them. This is a theory bound to inflame angry emotions, not least the "self-hating Jew" accusation. It must be said that Shamir lays himself at risk — à la Michael Moore — of selectively gathering only evidence that supports his agenda. Anti-Semitism certainly does exist today, in many different forms, around the world. And if *Defamation's* deliberate omissions and occasional snarky tone hamper its case, Shamir nonetheless makes legitimately troubling points. His most controversial interviewee is Norman Finkelstein, whose book *The Holocaust Industry* got him pilloried as a Holocaust denier (untrue) and quite likely cost him his teaching position. The son of Shoah survivors, he thinks "the Nazi Holocaust is now the main ideological weapon for launching wars of aggression" and that "pathological narcissism" desensitizes many American Jews to other people's sufferings. The author can be persuasively reasonable. To *Defamation's* credit, however, it doesn't yell "Cut!" when Finkelstein whips himself into a crank-case frenzy that masochistically self-destructs his credibility. Absolute righteousness ain't pretty, anywhere on the political spectrum. (1:33) Roxie. (Harvey)

Disney's A Christmas Carol (1:36) 1000 Van Ness.

An Education (1:35) Albany, Embarcadero, Piedmont.

Good Hair (1:35)

Opera Plaza.

The House of the Devil (1:33)

Lumiere.

The Maid In an upper-middle class subdivision of Santiago, 40-year-old maid Raquel (Catalina Saavedra), perpetually stony and indignant, operates a rigorous dawn-to-dusk routine for the Valdez family. Although Raquel rarely behaves as an intimate of her longtime hosts, she remains convinced that love, not labor, bonds them.

(Whether the family shares Raquel's feelings of devotion is highly dubious.) When a rotating cast of interlopers is hired to assist her, she stoops to machinations most vile to scare them away — until the arrival of Lucy (Mariana Loyola), whose unpredictable influence over Raquel sets the narrative of *The Maid* on a very different psychological trajectory, from moody chamber piece to eccentric slice-of-life. If writer-director Sebastián Silva's film taunts the viewer with the possibility of a horrific climax, either as a result of its titular counterpart — Jean Genet's 1946 stage drama *The Maids*, about two servants' homicidal revenge — or from the unnerving "mugshot" of Saavedra on the movie poster, it is neither self-destructive nor Grand Guignol. Rather, it is much more prosaic in execution. Sergio Armstrong's fidgety hand-held camera captures Raquel's claustrophobic routine as it accentuates her Sisyphean conundrum: although she completely rules the inner workings of the house, she remains forever a guest. But her character's motivations often evoke as much confusion as wonder. In the absence of some much needed exposition, *The Maid's* heavy-handed silences, plaintive gazes, and inexplicable eruptions of laughter feel oddly sterile, and a contrived preciousness begins to creep over the film like an effluvial whitewash. Its abundance makes you aware there is a shabbiness hiding beneath the dramatic facade — the various stains and holes of an unrealized third act. (1:35) Clay, Shattuck. (Erik Morse)

The Men Who Stare at Goats (1:28) 1000 Van Ness, Presidio, Shattuck, Sundance Kabuki.

The Messenger Ben Foster cut his teeth playing unhinged villains in *Alpha Dog* (2006) and *3:10 to Yuma* (2007), but he cements his reputation as a promising young actor with a moving, sympathetic performance in director Oren Moverman's *The Messenger*. Moverman (who also co-authored the script) is a four-year veteran of the Israeli army, and he draws on his military experience to create an intermittently harrowing portrayal of two soldiers assigned to the U.S. Army's Casualty Notification Service. Will Montgomery (Foster) is still recovering from the physical and psychological trauma of combat when he is paired with Tony Stone (Woody Harrison), a by-the-book Captain whose gruff demeanor and good-old-boy gallows humor belie the complicated soul inside. Gut-wrenching encounters with the families of dead soldiers combine with stark, honest scenes that capture two men trying to come to grips with the mundane horrors of their world, and Samantha Morton completes a trio of fine acting turns as a serene Army widow. (1:45) Albany, Smith Rafael. (Richardson)

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 New York, I Love You (1:43) Lumiere, Shattuck.
 Paranormal Activity (1:39) Metreon, 1000 Van Ness.
 Paris (2:04) Opera Plaza.
 Pirate Radio (2:00) 1000 Van Ness, Piedmont, Sundance Kabuki.
 Planet 51 (1:31) Oaks, 1000 Van Ness.
 Precious: Based on the Novel Push By Sapphire (1:49) SF Center, Shattuck, Sundance Kabuki.
 The September Issue (1:28) Presidio.
 A Serious Man (1:45) California, Embarcadero, Empire, Piedmont.
 2012 (2:40) California, Empire, Marina, 1000 Van Ness.
 The Twilight Saga: New Moon Oh my God, you guys, it's that time of the year: another *Twilight* chapter hits theaters. *New Moon* reunites useless cipher Bella (Kristen Stewart) and Edward (Robert Pattinson), everyone's favorite sparkly creature of darkness. Because this is a teen wastefest, the course of true love is kind of bumpy. This time around, there's a heavy *Romeo and Juliet* subplot and some interference from perpetually shirtless werewolf Jacob (Taylor Lautner). Chances are you know this already, as you've either devoured Stephenie Meyer's book series or you were one of the record-breaking numbers in attendance for the film's opening weekend. And for those non-*Twilight* fanatics — is there any reason to see *New Moon*? Yes and no. Like the 2008's *Twilight*, *New Moon* is reasonably entertaining, with plenty of underage sexual tension, supernatural slugfests, and laughable line readings. But there's something off this time around: *New Moon* is fun but flat. For diehard fans, it's another excuse to shriek at the screen. For anyone else, it's a soulless diversion. (2:10) Cerrito, Empire, 1000 Van Ness, Presidio, SF Center. (Peltzman)
 (Untitled) (1:30) Bridge, Shattuck.
 Where the Wild Things Are (1:48) 1000 Van Ness, Sundance Kabuki.
 William Kunstler: Disturbing the Universe (1:30) Opera Plaza, Shattuck. **SFBG**

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"Otto Preminger: Anatomy of a Film" kicks off Fri/27 at the Pacific Film Archive with 1944's *Laura*.

Schedules are for Wed/25-Tues/1 except where noted. Director and year are given when available. Double features are marked with a +. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, 5F; www.atasite.org. \$5-6. "Other Cinema:" "David Martinez' Songs to Enemies and Deserts," Sat, 8:30.

CAFÉ OF THE DEAD 3208 Grand, Oakl; (510) 931-7945. Free. "Independent Filmmakers Screening Nite," Wed, 6:30.

CASTRO 429 Castro, 5F; (415) 621-6120, www.castrotheatre.com. \$5-10. **The Sound of Music** (Wise, 1965), Wed and Fri-Sun, 7 (also Wed, 1). Presented "sing-along" style; tickets for this event, \$10-15 at www.ticketweb.com. Theater closed Thurs and Mon-Tues.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-10. **Bad Lieutenant: Port of Call New Orleans** (Herzog, 2009), call for dates and times. **The Messenger** (Moverman, 2009), call for dates and times. **Red Cliff** (Woo, 2008), Nov 25-Dec 3; call for times. **Modern Times** (Chaplin, 1936), Sun, noon (free screening).

"CINE+MAS SF: SAN FRANCISCO LATINO FILM FESTIVAL" Various venues, 5F and Berkeley; (415) 826-7057, www.sflatinofilmfestival.com. \$8-10. Features, docs, and shorts from Latin America and the US. Through Wed.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Otto Preminger: Anatomy of a Movie:" *Laura* (1944), Fri, 7; *Fallen Angel* (1945), Fri, 8:50; *Oasis Kenyon* (1947), Sun, 5:30. "In Time: The Films of Alain Resnais:" *Mon oncle d'Amérique* (1980), Sat, 8:40. "A Woman's Face: Ingrid Bergman in Europe:" *Stromboli* (Rossellini, 1949), Sat, 6:30; *Europa '51* (Rossellini, 1952), Sun, 3. "Alternative Visions:" *In Comparison* (Farocki, 2009), Tues, 7:30.

REO VIC 1727 Haight, 5F; (415) 668-3994. \$6-10. **Capitalism: A Love Story** (Moore, 2009), Wed and Fri-Sat, 7:15, 9:15 (also Wed, 2; Sat, 2, 4). **Ponyo** (Miyazaki, 2008), Sun-Mon, 7, 9:15 (also Sun, 2, 4:15). **Taking Woodstock** (Lee, 2009), Dec 1-2, 7, 9:20 (also Dec 2, 2).

ROXIE 3117 and 3125 16th St, 5F; (415) 863-1087, www.roxie.com. \$5-9.75. **Art and Copy** (Pray, 2009), Wed, 7. **Capitalism: A Love Story** (Moore, 2009), Wed, 8:45. **Defamation** (Shamir, 2009), Wed, 7, 8:50. Theater closed Thurs. Call for Fri-Tues shows and times.

SAN FRANCISCO CINEMATHEQUE Yerba Buena Center for the Arts, 701 Mission, 5F; www.sfcinema.org. \$10. "Owen Land: Dialogues," Tues, 7:30.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, 5F; (415) 978-2787, www.ybca.org. \$6-8. "Tropical Vulture:" *Secrets of the Shadow World* (Kuchar, 1999), Sat, 2. **SFBG**

first run venues



Tony Leung in John Woo's *Red Cliff*, out Wed/25.

PHOTO COURTESY OF MAGNET RELEASING.

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Oaly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANOANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

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Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

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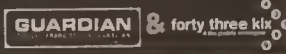
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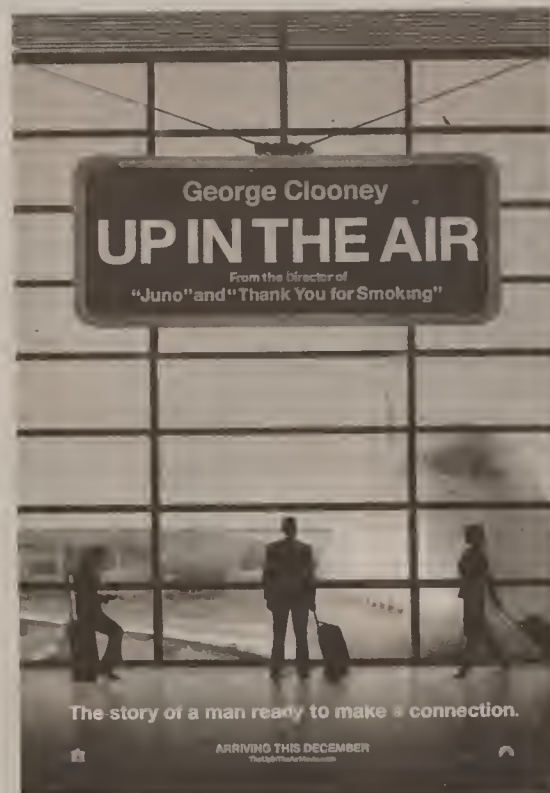


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> legal notices

**FICTITIOUS BUSINESS NAME STATE-
MENT FILE NO. A-0323267-00** The following
person is doing business as **GOLDEN
GATEWAY CENTER**, 460 Davis Ct., San
Francisco, CA 94111. Golden Gateway
Center, General Partners: Oakhill Gateway
Partners, L.P.; Prime Property Fund II, L.P.
; and CM Golden Gate Inc. 460 Davis Ct.,
San Francisco, CA 94111. This business
is conducted by a limited partnership.
Registrant commenced business under the
above-listed fictitious business name on the
date 11/12/08. Signed Timothy W. Foo. This
statement was filed by Kenton Owyang on
October 19, 2009. **#38503, Nov 4th, Nov
11th & Nov 18th and Nov 25th, 2009**

**FICTITIOUS BUSINESS NAME STATE-
MENT FILE NO. A-0323296-00** The
following person is doing business as
BRIAN CAMARAO PHOTOGRAPHY,
155 Haight St. Apt. 204, San Francisco,
CA 94102. Brian Camarao, 155 Haight St.,
Apt. 204, San Francisco, CA 94102. This
business is conducted by an individual.
Registrant commenced business under the
above-listed fictitious business name on the
date 10/1/09. Signed Brian Camarao. This
statement was filed by Marielyne L. Argente
on October 20, 2009. **#35305, November
18, 25, December 2nd, 9,**

**FICTITIOUS BUSINESS NAME STATE-
MENT FILE NO. A-0323413-00** The following
person is doing business as **WASTE NOT
WANT NOT ENERGY INSPECTION**, 638
Head Street, San Francisco, CA 94132.
Waste Not Want Not Energy Inspection, 638
Head Street, San Francisco, CA 94132.
This business is conducted by an individual.
Registrant commenced business under the
above-listed fictitious business name on the
date 10/26/2009. Signed Timothy
Branham. This statement was filed by
Magdalena Zevallos on October 26, 2009.
**#355021. Publication Dates: Novem-
ber 4, 11, 18, 25, 2009.**

**FICTITIOUS BUSINESS NAME STATE-
MENT FILE NO. A-0323425-00** The following
person is doing business as **CENTER
SALON & BEYOND**, 18th Street, San Fran-
cisco, CA 94114. Center Salon & Beyond,
18th Street, San Francisco, CA 94114. This
business is conducted by an individual.
Registrant commenced business under the
above-listed fictitious business name on the
date N/A. Signed Sheri Blevins. This state-
ment was filed by Magdalena Zevallos on
October 26, 2009. **#355020. Publication
Dates: November 4, 11, 18, 25, 2009.**

**FICTITIOUS BUSINESS NAME STATE-
MENT FILE NO. A-0323480-00** The following
person is doing business as **BLACK
SCALE**, 55 Grant Ave. 2nd Floor, San Fran-
cisco, CA 94108. Michael C. Yabut, 1250
Long Beach Ave. Suite 228, Los Angeles,
CA 90021. This business is conducted by an
individual. Registrant commenced business
under the above-listed fictitious business
name on the date 10/28/09. Signed
Michael Yabut. This statement was filed by
Marielyne L. Argente on October 28, 2009.
**#35303, November 18, 25, December
2 & 9.**

**FICTITIOUS BUSINESS NAME STATE-
MENT FILE NO. A-0323498-00** The following
person is doing business as **PLUMA
COLOR**, 22 Flint Street, Unit B, San Fran-
cisco, CA 94114. Pluma Color LLC, 22 Flint
Street, Unit B, San Francisco, CA 94114.
This business is conducted by an individual.
Registrant commenced business under the
above-listed fictitious business name on the
date N/A. Signed Cesar Rivera. This state-
ment was filed by Jennifer Wong on October
28, 2009. **#355022. Publication Dates:
November 4, 11, 18, 25, 2009.**

**FICTITIOUS BUSINESS NAME STATE-
MENT FILE NO. A-0323512-00** The following
person is doing business as **OROMELO
PROPERTIES, LLC**, 14 Mint Plaza, 5th
Floor, San Francisco, CA 94103. Dromeo
Properties, LLC, 14 Mint Plaza, 5th Floor,
San Francisco, CA 94103. This business
is conducted by an individual. Registrant
commenced business under the above-
listed fictitious business name on the date
10/28/2009. Signed Patrick McNemey.
This statement was filed by Nory Hanson on
October 28, 2009. **#355023. Publication
Dates: November 4, 11, 18, 25, 2009.**

**FICTITIOUS BUSINESS NAME STATE-
MENT FILE NO. A-0323518-00** The following
persons are doing business as **CABLE
CAR CAKES**, 94 St. Thomas Way, Tiburon,
CA 94920. Barbara Haight, 94 St. Thomas
Way, Tiburon, CA 94920; Jeremy Perry,
94 St. Thomas Way, Tiburon, CA 94920;
Diane Kahn, 94 St. Thomas Way, Tiburon,
CA 94920. This business is conducted by
a general partnership. Registrants com-
menced business under the above-listed
fictitious business name on the date N/A.
Signed Barbara Haight. This statement was
filed by Nory Hanson on October 29, 2009.
**#355028. Publication Dates: Novem-
ber 4, 11, 18, 25 & December 2, 9 and 2009.**

**FICTITIOUS BUSINESS NAME STATE-
MENT FILE NO. A-0323562-00** The following
person is doing business as **COMPANIONS
ON THE INNER WAY**, 1329 7th Avenue,
San Francisco, CA 94122. Seventh Avenue
Presbyterian Church of CA, 1329 7th
Avenue, San Francisco, CA 94122. This
business is conducted by an individual.
Registrant commenced business under the
above-listed fictitious business name on the
date 03/04/04. Signed Joan Shirley Moore.
This statement was filed by Magdalena
Zevallos on October 30, 2009. **#355027.
Publication Dates: November 11, 18,
25 & December 2, 2009.**

**FICTITIOUS BUSINESS NAME STATE-
MENT FILE NO. A-0323568-00** The
following person is doing business as **848
SURF**, 1875 43rd Avenue, San Francisco,
CA 94122. 848 Surf, 1875 43rd Avenue,
San Francisco, CA 94122. This business
is conducted by an individual. Registrant
commenced business under the above-
listed fictitious business name on the
date 10/30/2009. Signed Denton Pang.
This statement was filed by Jose Uribe on
October 30, 2009. **#355024. Publication
Dates: November 4, 11, 18, 25, 2009.**

**FICTITIOUS BUSINESS NAME STATE-
MENT FILE NO. A-0323631-00** The following
person is doing business as **BALANCE
THE CLINIC**, 3303 Buchanan Street,
San Francisco, CA 94123. Balance The
Clinic LLC Delaware, 108 West 13th Street,
Wilmington, DE 19801. This business is
conducted by an individual. Registrant
commenced business under the above-
listed fictitious business name on the date
09/13/2009. Signed Caroline Hadfield. This
statement was filed by Magdalena Zevallos
on November 4, 2009. **#355025. Publi-
cation Dates: November 11, 18, 25 &
December 2, 2009.**

**FICTITIOUS BUSINESS NAME STATE-
MENT FILE NO. A-0323695-00** The following
person is doing business as **WALLACE
CONSTRUCTION**, 141 Idora Avenue,
San Francisco, CA 94127. This business
is conducted by an individual. Registrant
commenced business under the above-
listed fictitious business name on the date
11/06/09. Signed Thomas A. Wallace. This
statement was filed by Jennifer Wong on
November 6th, 2009. **#35302, November
18th, 25th, December 2nd and 9th.**

**FICTITIOUS BUSINESS NAME STATE-
MENT FILE NO. A-0323754-00** The following
person is doing business as **ERIN'S PET
CARE**, 833 Corbett Ave #5 San Francisco,
CA 94131. This business is conducted by an
individual. Registrant commenced business
under the above-listed fictitious business
name on the date 11/10/09. Signed Erin
K. Meyer. This statement was filed by Nory
Hanson on November 10, 2009. **#113002,
November 18, 25, December 2, and 9.**

**FICTITIOUS BUSINESS NAME STATE-
MENT FILE NO. A-0323873-00** The
following persons are doing business as
ITZAL GOODE, 450 Harrison Street, San
Francisco, CA 94105. Barry F. London, P.O.
Box 63, Fairfax, CA 94978. This business
is conducted by an individual. Registrant
commenced business under the above-
listed fictitious business name on the
date 11/17/09. Signed Barry London. This
statement was filed by Maribel Jaldon on
November 17, 2009. **#355031. Publi-
cation Dates: November 25 & December
2, 9, 16, 2009.**

**FICTITIOUS BUSINESS NAME STATE-
MENT FILE NO. A-0323950-00** The following
person is doing business as **1st Source
and Center Records**, 295 Farrallones St.
Suite A San Francisco, CA 94112. This busi-
ness is conducted by general partnership.
Registrant commenced business under the
above-listed fictitious business name on the
date 11/20/09. Signed RhoyaiBaibe OH
Foston. This statement was filed by Michael
Jaldon on November 20, 2009. **#113004,
November 25, December 2, 9 and 18.**

**FICTITIOUS BUSINESS NAME STATE-
MENT FILE NO. A-0323896-00** The following
persons are doing business as **TUNE CHI-
ROPRACTIC STUDIO**, 216S Union Street,
Suite 3, San Francisco, CA 94123. Ryan
Gessay, 3059 Pine Street, San Francisco,
CA 94115. This business is conducted by an
individual. Registrant commenced business
under the above-listed fictitious business
name on the date N/A. Signed Ryan Gessay.
This statement was filed by Nory Hanson on
November 13, 2009. **#355030. Publi-
cation Dates: November 25 & December
2, 9, 18, 2009.**

**FICTITIOUS BUSINESS NAME STATE-
MENT FILE NO. A-0323972-00** The following
person is doing business as **OIVISAERO
97 CENT PLUS STORE**, 777 Divisadero
Street, San Francisco, CA 94117. Deborah
Barnes, 777 Divisadero Street, San Fran-
cisco, CA 94117. This business is conducted
by an individual. Registrant commenced
business under the above-listed fictitious
business name on the date 11/23/09.
Signed Deborah Barnes. This statement was
filed by Marielyne L. Argente on November
23, 2009. **#355032. Publication Dates:
November 25 & December 2, 9, 18,
2009.**

**NOTICE OF APPLICATION FOR CHANGE
IN OWNERSHIP OF ALCOHOLIC BEVER-
AGE LICENSE**, Date of Filing Application:
November 5, 2009 To Whom It May Con-
cern: The name of the applicant is **KO OK J**
The applicant listed above is applying to The
Department of Alcoholic Beverage Control
to sell alcoholic beverages at: 535 Irving
St., San Francisco, CA 94122-2513. Type of
License Applied for: **41- ON-SALE BEER
AND WINE - EATING PLACE. Publication
Dates: November 25, 2009 L#113003.**
**NOTICE OF APPLICATION TO SELL
ALCOHOLIC BEVERAGES**, Date of Filing
Application: **November 2, 2009** To Whom
It May Concern: The name of the applicant is:
OEILCA IWATA CALIFORNIA The
applicant listed above is applying to The
Department of Alcoholic Beverage Control
to sell alcoholic beverages at: Ferry Blvd.
Marketplace Unit 45, San Francisco, CA
94111. Type of License Applied for: **41- ON-
SALE BEER AND WINE - EATING PLACE.**
**Publication date: November 18, 25,
December 2nd, 2009 L#35304.**

NOTICE OF BULK TRANSFER Notice is
hereby given to the Creditors of **Watami
Restaurant Inc.** doing business as Watami
Restaurant Inc., Transfers, whose business
address is S3425344 Geary Blvd, San Fran-
cisco, CA 94121 County of San Francisco,
State of California, that a bulk transfer is
about to be made to **Morph Creation Inc.**,
Transferee, whose residence address is
B72 N. Mayfair Avenue Daly City, CA 94015
County of San Mateo, State of California.
The property to be transferred is located at
5342 S344 Geary Blvd, San Francisco, CA
94121 County of San Francisco, State
of California. Said property is described
in general as: All stock in trade, fixtures,
equipment and goodwill of that Restaurant
business known as Watami Restaurant
inc. and located at S342 S344 Geary Blvd.
San Francisco, CA 94121 County of San
Francisco, State of California. Present all
claims at the address shown below not later
than Oct. 31, 2009. The bulk transfer will
be consummated on or after the 31st day of
December, 2009 at Law Office of Amy P.H.
Luk, 3410 Geary Blvd. Suite #343, San Fran-
cisco, CA 94118 County of San Francisco,
State of California. Dated: November 3,
2009. **Publication dates: Nov. 11, 18,
25 & Dec. 2, 2009**

**SUMMONS (Citacion Judicial) CASE
NUMBER: (Numero del Caso): CGC-08-
473741. NOTICE TO DEFENDANTS: (Aviso
Al Demandado): YELLOW CAB COMPANY,
MEQUONG TRUONG, and DOES 1 TO
50, inclusive. YOU ARE BEING SUED
BY PLAINTIFF: (Lo Esta Demandando El
Demandante): CARLOS AORIAO** You have
30 CALENDAR DAYS after this summons
and legal papers are served on you to file a
written response at this court and have a
copy served on the Plaintiff. A letter or
phone call will not protect you. Your written
response must be in proper legal form
if you want the court to hear your case.
There may be a court form that you can
use for your response. You can find these
court forms and more information at the
California Courts Online Self-Help Center
(www.courtinfo.ca.gov/selfhelp), your county
law library, or the courthouse nearest you. If
you cannot pay the filing fee, ask the court
clerk for a fee waiver form. If you do not
file your response on time, you may lose
the case by default, and your wages, money
and property may be taken without further
warning from the court.

There are other legal requirements. You may
want to call an attorney right away. If you do
not know an attorney, you may want to call
an attorney referral service. If you cannot
afford an attorney, you may be eligible for
free legal services from a nonprofit legal
services program. You can locate these
nonprofit groups at the California Legal
Services Web site (www.lawhelpcalifornia.org), The California Courts Online Self-Help
Center (www.courtinfo.ca.gov/selfhelp), or
by contacting your local court or county bar
association.

Tiene 30 DIAS DE CALENDARIO despues de
que le entreguen esta citacion y para cumplir
legales para presentar una respuesta por
escrito en esta corte y hacer que se en-
regue una copia al demandante. Una carta
o una llamada telefonica no lo protegen. Su
respuesta por escrito tiene que estar en for-
mato legal correcto si desea que procesen
su caso en la corte. Es posible que haya
un formulario que usted pueda usar para
su respuesta. Puede encontrar estos formularios
de la corte y mas informacion en el
Centro de Ayuda de las Cortes de California
(www.courtinfo.ca.gov/selfhelp/espanol/), en
la biblioteca de leyes de su condado
o en la corte que le quede mas cerca. Si
no puede pagar la cuota de presentacion,
pida al secretario de la corte que le de un
formulario de exencion de pago de cuotas.
Si no presenta su respuesta a tiempo, puede
perder el caso por incumplimiento y la corte
le podra quitar su sueldo, dinero y bienes
sin mas advertencia.

Hay otros requisitos legales. Es recommend-
able que llame a un abogado inmediatamente.
Si no conoce a un abogado, puede
llamar a un servicio de remision a aboga-
dos. Si no puede pagar a un abogado, es
posible que cumpla con los requisitos para
obtener servicios legales gratuitos de un
programa de servicios legales sin fines de
lucro. Puede encontrar estos grupos sin
fines de lucro en el sitio web de California
Legal Services, (www.lawhelpcalifornia.org), en el Centro de Ayuda de las Cortes de
California, (www.courtinfo.ca.gov/selfhelp/espanol/), o poniendose en contacto con la
corte o el colegio de abogados locales.

The name and address of this court is: (El
nombre y direccion de la corte es): **San
Francisco County Superior Court, 400
McAllister Street, San Francisco, CA
94102** The name, address, and telephone
number of plaintiff(s), attorney, or plaintiff
without an attorney is: (El nombre, la direc-
cion y el numero de telefono del abogado
del demandante, o del demandante que no
tiene abogado, es) **Plaintiff's Attorney:
Lawrence W. Pasano, Jr., Esq., PASANO
LAW OFFICE, 720 Market Street, Pent-
house Suite, San Francisco, CA 94102;
Telephone (415) 956-8800; Facsimile
(415) 956-8811 Date: (Fecha): March 28,
2008. Gordon Park L. Clerk, by (Secretario),
M. Rayray, Deputy (Adjunto). (For proof of
service of this summons, use Proof of Ser-
vice of Summons, (POS-010)). (Para prueba
de entrega de esta citation use el formulario
Proof of Service of Summons, (POS 1010)).
NOTICE TO THE PERSON SERVED: You are
served as an individual defendant. **Novem-
ber 25, December 2, 9, 16, 2009.**
L#355033**

ATTENTION: PERSONS WITH MOBILITY IMPAIRMENTS WHO USE PUBLIC SIDEWALKS IN SAN FRANCISCO

Settlement of Disability Access Class Action Lawsuit

The Parties have reached a proposed settlement of *King v. City and County of San Francisco*, a class action lawsuit on behalf of residents and visitors to San Francisco with mobility impairments. According to the settlement, the City has agreed to continue to spend a minimum of \$4 million annually on curb ramp construction. If a class member wishes to preserve the right to sue the City for individual statutory damages, the class member may do so by notifying the court. Any written objections to the proposed settlement are due in court by February 26, 2010. The court will hold a hearing on March 26, 2010 at 9:00 a.m. to address any objections.

Additional information and a detailed summary of the proposed settlement terms are available at http://www.sfgov.org/site/mod_index.asp, or contact the attorneys for the class plaintiffs:

Keith Daniel Cable, Esq.
Cable Law Office
101 Parkshore Drive, Suite 100
Folsom, CA 95630
(916) 608-7995
cablelaw@yahoo.com

CNS#1741590

BAY GUARDIAN PET OF THE WEEK

Catalina (A08882929)

2 yr old American Bulldog

Catalina is a sweet as a cupcake gal. She's just recently undergone knee surgery, and is recovering nicely, thanks to all the TLC she's getting from our dog walkers and expert belly scratches. She's a big strong girl looking for just the right match for her smarts, strength and love of all things human.

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ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-546390. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF ALEJANDRA CALIJA for change of name. TO ALL INTERESTED PERSONS: Petitioner **ALEJANDRA CALIJA** filed a petition with this court for a decree changing names as follows: Present Name: ALEJANDRA CALIJA. Proposed Name: **ALICIA RIVERA**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: January 7, 2010. Time: 9:00 AM Room 218. Signed by James J. McBride, Presiding Judge on November 02, 2009. Endorsed Filed, San Francisco County Superior Court of California by Gordon Park Li, Clerk. **Publication date(s): November 4, 11, 18, 25, 2009. L#35001.**

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There are no bridges in folk songs because the peasants died building them. - Eugene Chadbourne

Music is everybody's possession. It's only publishers who think that people own it. - John Lennon

I didn't think anything we did was spectacular. I remember we thought, "Let's just write some scary music." - Ozzy Osbourne

It was a sweeping sound, like Mongolian horsemen charging in, thousands of them, little Tartars with swords, frequencies only a geek can hear. - Iggy Pop

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SCENE

WINTER 2009



In this issue:

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PUBLICATION DATE:

Wednesday, December 16, 2009

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connections

> women seeking men

SEEKING CARING GENTLEMAN

Attractive WWF, long blonde hair, hazel-green eyes, 5'7", recently retired. Lives in Monterey Bay area. Wishes to meet an educated, honest gentleman for movies, music, travel. Friendship first. **T3965249**

DYNAMIC LADY

Female, 62, 5'5", blonde/blue, NS, energetic, enjoys anthropology, music, art, museums, nature walks, the outdoors, hiking, discussions about politics, economics and the enigma of life. Seeking man for friendship, maybe more. **T3434857**

HOLIDAYS ARE COMING!

SWF, 55+, petite, short brown hair, big brown eyes, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles and spiritual values. Non-smokers, please. **T298476**

DOMINANT ATTITUDE

Full-figured black lady with huge butt, in wheelchair, seeks hungry, submissive W/M, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. **T3651838**

EDUCATED PROFESSIONAL

WF, 48, interested in meeting an educated PWM, 40-54, to share friendship and possibly more with. **T301522**

BIRTHDAY GIRL

Married WF, 32, wants somebody to shower her with love and gifts for her birthday. Seeking WM, 30-65, for horseback riding, sailing, beaches and more. **T323128**

TAURUS SEEKS CANCER

SWF, 40, 115lbs, 5'3", blonde/blue, NDruugs, ND, into jazz, culture, animals, road trips. Seeking hilarious, obnoxious, kiyai SM, 37-45, for LTR. **T308836**

STERN BLACK NUNS

Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. **T309149**

COLLEGE FEMALE...

22, seeking a man, 20-30 something, who is romantic and thoughtful, to get to know and possibly start a long-term relationship. **T315227**

LET'S FALL IN LOVE

Compassionate, classy, optimistic, shy SF, 50s, loves dancing, dining, travel, taking walks, reading, exercise. Seeking SM, 50-70, for casual dating. **T301188**

PASSIONATE LADY

Caring, honest, feminine SF, 50s, optimistic, bright, hardworking with good values, enjoys music, travel, dancing, shopping, museums, the beach, walks, reading, dining out and more. Would like to meet a male, 50-65, for LTR. **T309243**

ADORABLE SINGLE WOMAN

SF, 50s, friendly, nurturing, artistic, sophisticated, looking for SM, 50-59, for walks, reading, music, dancing, travel, dining, biking and more. **T309244**

I'M WORTH IT

Caring, outdoorsy SF, 50s, with good values, likes music, hiking, kayaking, travel, dining out and the beach. Would like to meet a like-minded man, 40-50, for LTR. **T309246**

GOOD VALUES

Personable, flexible, bright SF, 30s, loves dancing, dining, music, taking walks. ISO similar male, 30-49, for friendship and dating. **T309250**

TAKE A TASTE

SBF, 160lbs, looking for hungry, mature, discreet man. You like to eat? Well, I want to be eaten. Try this hot, spicy brown sugar. **T301677**

ENERGETIC

Tall, attractive woman, just turned 65, looks ten years younger, East Coast origins, seeks mate, 50-70, I'm self-employed in the artistic field and love nature, music. Avid reader, devoted friend. Want to go for a walk? **T303210**

CALL ME!

SF, 235lbs, brown/blue, likes shopping, going out for lunch, amusement parks. Seeking similar male for possible relationship. **T305897**

NO GAMES

SBF, 39, HIV+, seeks single guy, late 30s, HIV+, who wants a real lady in his life. **T306082**

NURTURING WOMAN

Classy and compassionate SF, 40s, loves dining, dancing, travel, shopping, camping. Seeking similar man, 40s, to spend some time with and get to know. **T301185**

ADORABLE AND BRIGHT

Caring, friendly, goal-oriented, feminine, honest, compassionate woman, 60s, likes travel, exercise, music, hiking, long drives, dining out, the beach, reading and more. Seeking a great companion, 50-70, to share these activities and quiet times with. **T313206**

COMPASSIONATE

Friendly, honest, artistic, outdoorsy, caring SF, 30s, likes watching tv, dancing, the beach, travel, walks, music, hiking, museums, dining out and more. Searching for a partner in life, 30-50, for possible LTR. **T313207**

OUTGOING AND FUN

Compassionate, caring, friendly, honest SF, 20s, likes going to clubs, camping, hiking, reading, the beach, dining out and more. Looking for a down-to-earth, easygoing man, 22-35, for LTR. **T313209**

LIKE GOING OUT?

Honest, goal-oriented personable, artistic, sophisticated, hardworking SF would like to meet a SM, 40-50, who enjoys travel, walks, the beach, music, reading, camping, long drives, museums, tv, dining out, dancing and more. Seeking LTR. **T313211**

SEEKING LTR

Honest, compassionate, artistic, friendly, goal-oriented, caring SF, 50s, health-minded with good values, into music, the beach, dancing, tv, travel, museums, walks, reading and more. Would like to meet SM, around the same age, for companionship. **T313213**

LIKE PBS?

Personable, caring, goal-oriented friendly, artistic, compassionate woman with good values likes coffee shops, music, reading, walks, travel, dancing, dining out and more. Looking for honest, respectful man, 50-70, for LTR. **T313214**

BLUE-EYED BLONDE

Very attractive SF, takes excellent care of herself, blessed with excellent health, enjoys fine dining, concerts, theater, sunsets, candlelight dinners, long walks, the ocean, travel. Seeking gentleman, early-mid 60s, successful, classy, very selective gentleman. **T318477**

CASUAL DATING

Caring, friendly SF who enjoys dancing, travel, long drives exercise and more, would like to meet a gentleman, 40-49, for friendship and companionship. **T322201**

HOW ABOUT DINNER?

Artistic, caring, classy, honest SF likes travel, shopping, the beach, reading, music and much more. Seeking SM, 40-60, for possible LTR. **T322207**

WARM, LOVING, ADVENTUROUS

Curious, loves people, in depth conversations, nature, travel, integrity, open mindedness and laughter a must. No smoker, no drugs, non or moderate drinker. I am a Cougar Woman - Are you ready to have fun and love again? **T322341**

LOVES THE OUTDOORS

Optimistic, honest woman, 40s, adorable and lady-like, enjoys music, running, dancing, travel, dining, working out. Looking for a similar male, 40-59, for LTR. **T309253**

COMPASSIONATE WOMAN

Goal-oriented, honest, feminine, motivated, optimistic, caring, outdoorsy SF, 50s, into music, exercise, walks, coffee shops, dining out, travel, dancing, biking, camping, the beach and more. Seeking fun-loving man, 50-60, who is full of life and has similar interests. **T309256**

SEEKING LTR

Classy, personable lady, 40s, loves dancing, travel, beaches, taking walks, hiking. Seeking SM, 50s, for LTR. **T309257**

GOOD VALUES

Hard-working, classy, healthy, friendly, adaptable, ambitious, nurturing, sophisticated female, enjoys dining, running, shopping, dancing, travel, reading, hiking, kayaking. Seeking similar male, 50-69, for LTR. **T310739**

LET'S TALK!

Compassionate, clean-cut, hard-working male, with good values, likes surfing, camping, dancing, dining, biking, walking, exercise. Seeking similar male, 50s, for possible relationship. **T310742**

WAITING ARMS

Caring, educated, honest, optimistic, hard-working SF, 30s, enjoys travel, dining out, long drives, the beach, reading, walks, hiking, music and more. Would like to meet like-minded men, 30-40, for LTR. **T313157**

TAKE A CHANCE ON ME

Motivated, outdoorsy, honest, health-conscious woman with good values and optimistic attitude, likes most kinds of music, dining out, walks, camping, travel and relaxing time at home. Seeking a nice, honest, active man, 30-40, with similar interests, to spend time with, possible leading to LTR. **T313158**

MANY FINE QUALITIES

Caring, outdoorsy, honest, artistic, hard-working SF, early 50s, optimistic hombody with good values, has many interests including music, dining out, museums, travel, long drives, reading, walks, camping, biking and more. Looking for an honest, down-to-earth SM, 50-70, for friendship and dating first, possibly leading to something more serious. **T313161**

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PRETTY AND FUNNY...

sweet as honey! Mid-40s single professional woman. Dark-hair, brown skin, 5'7", attractive. Seeking 45-58 year old gentleman, financially secure. Work in East Bay, live in Modesto area. **T307288**

I LOVE...

punk, indie, snowboarding, climbing, surfing. I am a Latina from Columbia, 33-year-old single mom. I am spiritual; into yoga, meditation, and practicing loving kindness. College graduate. **T304945**

ELEGANT AND CLASSY

Sophisticated, feminine lady, 33, looking for a true caucasian gentleman, 35-45, well-educated, professional, positive and stable, for long-term relationship. **T306523**

> men seeking women

SHARE MY LIFE

Semi-retired SM, 57, likes swimming, basketball, tennis, reading poetry. Seeking SBF, 35-45, who is excited about life, shares my interests. **T313935**

KING SEEKS HIS QUEEN

SBM, 32, 5'11", 170lbs, very athletic, looking for SBWF, independent, outgoing, adventurous, who need a real man in her life. Friendship possibly leading to more. **T314940**

FOREPLAY: THE SPICE OF LIFE

I'm looking for a lady, tall or short, slender or not, who enjoys foreplay. If you are that lady and you live in or near San Francisco, please leave your name and number. Then we can meet, enjoy and have fun. **T315448**

NICE GUY

HM, 30, hoping to meet a WF, 18-35, for friendship first that could lead to more. Do you enjoy going to movies, walks in the park, dining out, relaxing at home and romance? If so, contact me. **T315159**

GOOD SENSE OF HUMOR

SBM, 6', well-groomed, nice build, hardworking, smoker, light drinker, likes taking walks, watching movies and spending time with that special person. Would like to meet a well-rounded, down-to-earth woman, 29-34, who is goal-oriented. **T315201**

SEEKING STAR LADY

Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. **T230241**

LET'S SEE WHERE IT GOES

SWM, 6', very muscular, outgoing, spontaneous, healthy, looking for a very outgoing woman, 35-40. **T324017**

ISO SEXY FEMALE

Seeking a cute, thick, straight-up, top-notch freak. Ladies, if this is you, get at this SBM, 41. **T323148**

LET'S GET TOGETHER

SBM, 28, NS, looking for a nice woman, 30-45, for friendship first, maybe more. **T323726**

CALL ME NOW

Mature WM, 6', 175lbs, easygoing, educated, versatile, non-judgemental, in search of like-minded Italian lady for stress relief as you like it at my place. NS, ND. **T309149**

SEEKING A REAL WOMAN

SM, 20, 5'11", 6', 165lbs, king hair, looking for a cool woman, 25-35, for friendship or more. **T300078**

BIG 350LBS: WOMAN...

would help me fulfill my dreams. Handsome, slim male, black/blue, extremely well-endowed, tremendous endurance, mature, educated, successful, generous single. All races and ages 18+ encouraged. All answered! **T300164**

> men seeking men

LOOKING FOR LOVE

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ORAL

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> women seeking women

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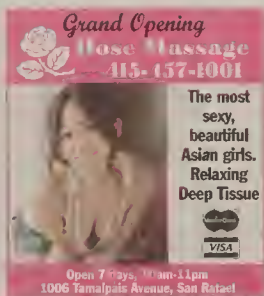
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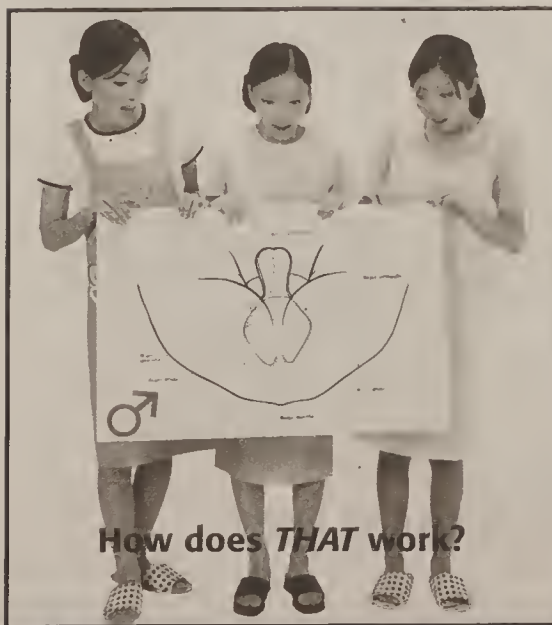


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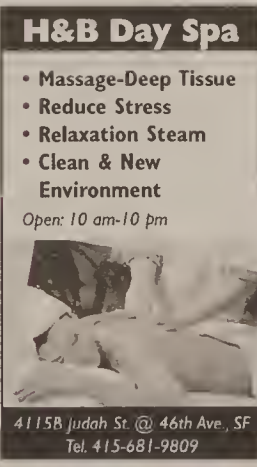
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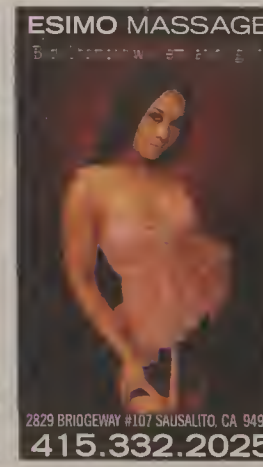
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Blame it on mom

By Andrea Nemerson

andrea@mail.altsexcolumn.com

Dear Readers:

We've done "cougars." We've done "MILFs." But surely it's been a while since we did "older women vs. gold-diggers?" We have to give each generation equal opportunity to blame and/or objectify every other generation or we're not doing our jobs.

Love,

Andrea

Dear Andrea:

I'm a 38-year-old woman. I like older women and I hope to be one someday. I don't want to ignore their complaints about men their age dating younger women, but I have noticed something conspicuously absent from the conversation — a discussion of why younger women choose to date older men. For the most part we are not "gold-diggers." Mostly we are tired of dating postadolescent man-children our age.

So, older women complaining about younger women dating all the men their age — we wouldn't have to if you had raised sons anyone would want to date. There, I said it. We now have multiple generations of boys who don't actually become men until they're around 40. We do not want to finish raising your sons for you. What happens when they're 25 and think that they're the best at everything they do, but they don't know how to do laundry, cook for themselves, or pay rent on time? What happens when they don't have any manners or respect for other people because you thought it was cute to see a little boy act like a king? Well, here's what happens — girls their age don't want to date them. They find older men who will give them respect, affection, and great orgasms and then there are no older men left for you to date. If you raise sons women want to date, you will ensure that there will be some men your age left when you're 55 and single.

Love,

Not a Digger

Dear Dig:

Whoa! Whoa there! I was with you until suddenly the brute piggishness of the men you chose to date in your youth became the fault of the older women you would like to be one of eventually. Young women are often attracted to louts, for any number of reasons. Many things can be blamed on louts, but young women's desire to sleep with them is not one of them.

There is, I admit, some blame to be laid on the parenting styles of the '70s and '80s (permissive to the maxi-max-max) for the childishness of (some!) of the young men you knew when you yourself were in your 20s. Some. But let us not lay that on the mothers alone. Indeed, let us watch it with the blaming, period. As for those dumb-dumb boys you were dating? Don't date 'em!

Yes, it is hard for young women, who do tend to mature faster than young men do, to find reasonably well-behaved guys their own age to date. Still, it's unseemly for you to blame older women for the bad behavior of what were, after all, grownups at the time. What would you think of a 26-year-old man blaming his mother because he forgot to do the laundry? I thought so.

Love,

Andrea

See Andrea's other column at carnalnation.com.

> gay adult

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